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# CAPTAIN'S LOG

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## HAILING FREQUENCIES OPEN!

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**P**luto: Planet or Dwarf Planet? As far as *Star Trek* canon is concerned, that distant, spherical, chilly rock at the far reaches of our Solar System never got marked down, and personally I'm with Starfleet on that score.

If you're into *Star Trek*, it's fair to assume you probably have a taste for astronomy too, and these are thrilling times to be looking "out there". You'll no doubt have shared my sense of wonder when NASA released a clutch of astonishing, close-up images from the New Horizons mission to Pluto, back in July. Meanwhile, Russian tycoon Yuri Milner (with the help of Prof. Stephen Hawking, planet hunter Geoffrey Marcy, and others) launched *Breakthrough Listen* – a co-ordinated mission to scan the universe for signals from intelligent, extra-terrestrial life. Then there's the discovery of Kepler 452b – an exo-planet that's the best fit yet to Earth's template as a place where life could evolve. We may not be beaming light-years across an alternate universe via transwarp quite yet, but as Scotty would say (in the J.J.verse at least) "It's exciting!"

Who knows, if we look hard enough, we might spot the warp trail of a passing alien starship, sooner rather than later. So long as it's not Jem'Hadar. That could get... messy!

You might notice that our fan section, *Quark's Bar*, has taken a break this issue, but rest assured it'll be right back in issue 56! Keep sending in your *Trek*-inspired art, actor encounters, cosplay photos and more to the usual address. 2016 is a big year for *Star Trek*, and we want you to be a part of our shared experience.

It's beginning to feel a little like Christmas Eve, isn't it? The expectation, the anticipation, the staying awake to listen for reindeer hooves skipping across the roof tiles... (or is that just me?) It's almost here: we're on the cusp of *Star Trek's* 50th anniversary year! Excited, everyone?

Engage.

Christopher Cooper  
Editor

"I LIKE THIS SHIP!"  
SCOTTY, *STAR TREK* (2009)

**STAR TREK**  
TITAN CBS

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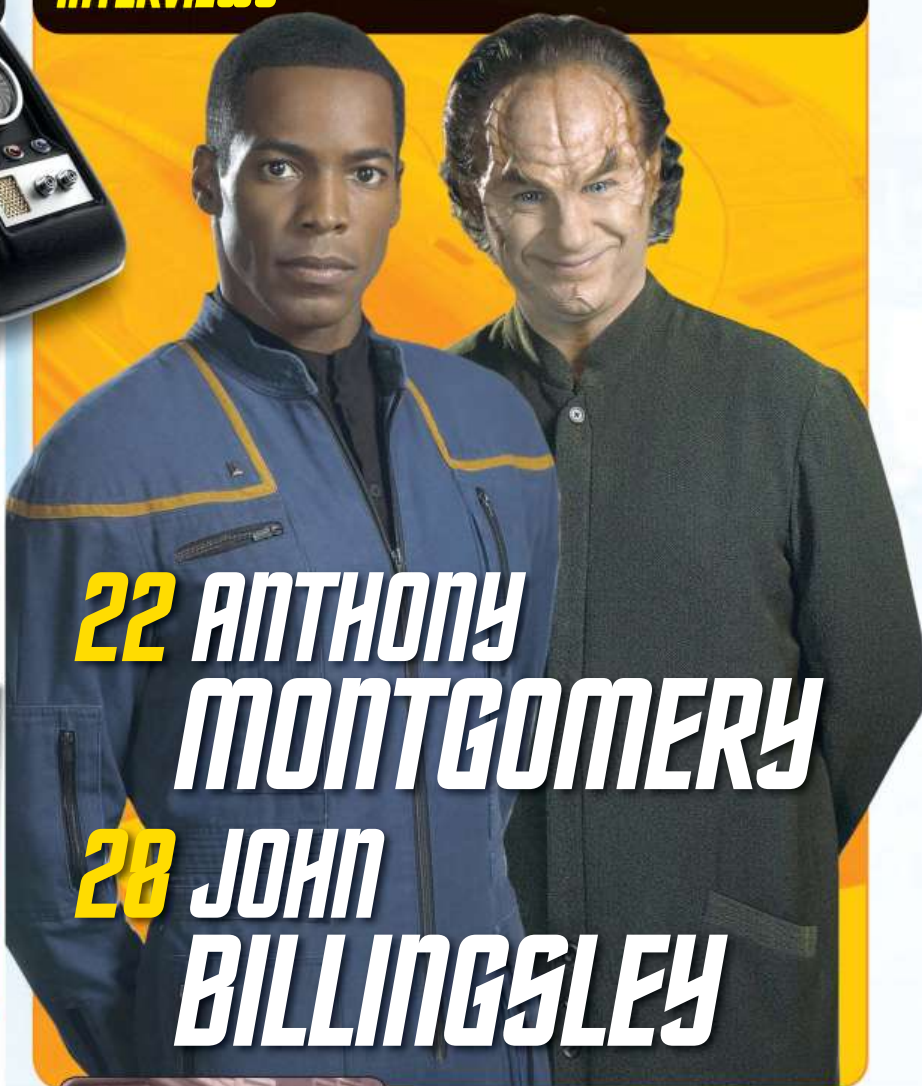
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# status report



## OMAZING GRACE!

**Star Trek Cast and Fans Support International Campaign**

**H**elping support numerous worthy causes worldwide, Omaze is a unique, crowd-funded, charitable organization, offering chances to win once-in-a-lifetime experiences in return for affordable donations.

In 2015, Omaze teamed up with Paramount Pictures, Bad Robot, and the cast of *Star Trek Beyond*, to offer an intergalactic prize – to join the *Enterprise* crew on-set! *Star Trek Magazine* spoke to Ryan Cummins, co-founder of Omaze, to get the lowdown.

**Star Trek Magazine: Where did the inspiration for this unique collaboration come from?**

**Ryan Cummins:** Zachary Quinto (Spock) is a big supporter of *Direct Relief*, so he initially raised the idea of doing an Omaze campaign to benefit the



Omaze co-founder Ryan Cummins (left) directs a promotional clip

cause. Paramount and Bad Robot knew this would be an opportunity that the other cast-members would love to be part of, given their charitable histories, and offer a fun way to engage fans and supporters around a philanthropic initiative. None of this would have been possible without everyone's participation, the fans included. The *Star Trek* franchise is truly global. We're on

track to receive donations from fans in over 100 countries, which is a testament to the far-reaching nature of *Star Trek's* fan community, as well as to their charitable nature. It's inspiring how quickly everyone mobilized to launch this campaign to benefit nine remarkable causes having an impact around the world.

**STM: How has the response been so far?**

**RC:** We've been blown away by the response of the *Star Trek* community. The chance to win the walk-on role has clearly captured everyone's imagination – but it's just as rewarding to see so many fans sharing their own stories about the causes, and encouraging others to participate. A lot of that emanates from the passion demonstrated by the participating members of the cast for these causes, many of which focus on helping children, those





Cummins with director Justin Lin

with severe medical needs, and in multiple cases both. Each of the nine causes tells a small story about the cast and their sense of community.

**STM:** Your first winner (Audrianna) was pretty thrilled – will the six winners visit the set at the same time as a shared experience, or individually?

**RC:** Audrianna was the best! As you might imagine, there is no better feeling than telling someone they've won because they did something good. Audrianna was the perfect combo of overwhelmed and excited. Our next winner, Amy, immediately called for her mom, who had not only sparked Amy's interest in *Star Trek* but will now also be joining her. They, and all of the other winners, are in for quite an amazing adventure together, when the Honorary Crew visits the set in Vancouver for a full day of meeting the cast, touring the set, seeing first-hand how many of the props and alien heads are made, and watching a few scenes get filmed. We're excited for the winners to experience the magic of being on set with fellow Trekkers!



**STM:** Can you tell us what the grand prize winner can look forward to?

**RC:** We dedicate ourselves to making sure every Omaze winner has an experience they will always remember. In this case, the majority of the credit for that will clearly go to everyone in *Star Trek's* production team. They are the ones who have graciously granted an opportunity for the *To Boldly Go* Grand Prize winner to get a first look at the making of *Star Trek Beyond* by becoming an actual member of the cast. As such, they will go into full costume and make-up, and not only tour the set but actually be filmed with the members of the cast. Tough to imagine a bigger experience for a *Star Trek* fan.

**STM:** Does Omaze have similar plans for the future?

**RC:** Absolutely. Our higher purpose as a company is to serve world changers. So we are continually looking to collaborate with studios and production companies as innovative as Paramount and Bad Robot, who recognize the opportunity to leverage these properties to have an even greater impact on the world. To see all that collaborative effort paying off, through the positive response of such a good-hearted and passionate base of fans and supporters, just makes you want to dance on the bridge!

You can find out more about the charitable causes benefitting from the *To Boldly Go* campaign at [www.omaze.com](http://www.omaze.com).

## "I NEED EVERYONE'S HELP"

### Twittersphere Tribute to Leonard Nimoy

**W**illiam Shatner's love of social media platforms is well known, but his followers surely wondered what he was up to when, on August 1st, he asked them to "Take a selfie of you doing the LLAP sign and send it to me."

All was revealed on August 9th, when Shatner posted the result – this wonderful photo-mosaic tribute to his late co-star Leonard Nimoy, created from the 6,000-plus selfies that had been donated. The idea for the mosaic came from an @gishwhes task – "The Greatest International Scavenger Hunt The World Has Ever Seen" – a global scavenger hunt hosted via Twitter by actor Misha Collins.





# STAR TREK

## — ONLINE —

### NEW DAWN

# NEW WORLDS

## Star Trek Online Reaches for New Frontiers

Following the climax of its long-running Iconian War arc, *Star Trek Online: Season Eleven "New Dawn,"* begins this October. The new story centers on a period of hope and renewal for the galaxy, as it rebuilds after the dark conflict that has driven the

MMORPG for the past few years.

The discovery of an unknown civilization, and the appearance of a mysterious traveler from another time, promise to open up the gameplay in new and exciting directions, and the return of Chase Masterson to *Star Trek* (this

time as Mirror universe Leeta!) is great news for *Deep Space Nine* fans.

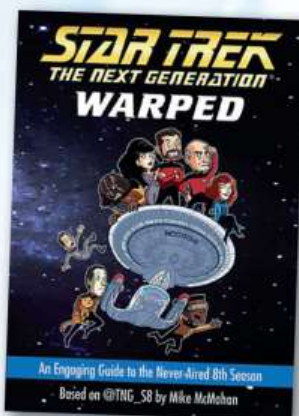
The new season brings with it gameplay updates, including the Admiralty system, designed to improve players' prospects of progression through to the season's endgame.

# WARPED HUMOR

## An Eighth Season for *The Next Generation*?

It's the long-awaited, completely official guide to the long-lost *Next Gen* season that never was – unless you follow creator Mike McMahan's @TNG\_S8 – a Twitter account which posts hilarious short synopses for *Next Generation* episodes we can only ever hope to see.

As luck would have it, Simon & Schuster/Gallery Books have it within their omnipotent, Q-like power to make those episodes actually happen – kind of. Mike McMahan has expanded his tweets into an officially licensed, mockumentary-style companion book to *TNG*'s missing season, with a full episode guide and behind-the-scenes exclusives on its troubled production. Featuring illustrations by artist Jason Ho, *Star Trek: The Next Generation: Warped – An Engaging Guide to the Never-Aired 8th Season* is in shops now.



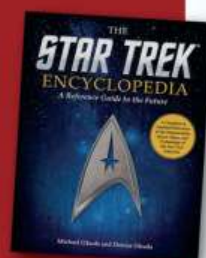
# ENCYCLOPEDIA GALACTICA

## Essential *Trek* Reference Book Reborn!

First published in 1994, and not updated since 1999, a fourth edition of Michael and Denise Okuda's much-loved *Star Trek Encyclopedia* has been long overdue. *Trek* has covered a lot of ground since then, what with *Voyager* finally making it home, *Enterprise* putting meat on the bones of the Federation's pre-history, and even the creation of an alternative movie timeline. Thankfully, that's about to change.

Weighing in at a hefty, hard-backed two volumes, an updated version of this classic is set for release in the fall of 2016, published by Harper Collins. The revised edition will feature a design overhaul and new illustrations, while maintaining the same detailed level of entries that made it an essential reference tool for many fans. Adding 300 pages of brand new content, the *Encyclopedia* will cover every development in the *Star Trek* universe since the close of the 20th Century, including *Voyager* Seasons Four to Seven, the entire run of *Star Trek: Enterprise*, *Star Trek: Nemesis*, and Bad Robot's big-budget reboot.

*The Star Trek Encyclopedia: Updated Edition* is expected to retail at around \$99.





# IT'S GOOD TO TALK

## Beaming Up Via Bluetooth

The creative folks behind the hugely popular *Phaser Remote Control* are back, only this time it's communication they have in their sights. *Star Trek Magazine* caught up with Chris Barnardo of The Wand Company, to uncover the story behind their latest project – a flip-topped, fully-functioning *Starfleet Communicator*.

Words: Christopher Cooper

"We had a queue, five-deep, all the time," says Chris Barnardo, recalling the buzz around The Wand Company's corner of ThinkGeek's busy stand at this year's San Diego Comic-Con, where working demonstration models of their latest *Star Trek* product fired public imagination. "It's been unbelievable, I mean, phenomenal. Both ThinkGeek and *Startrek.com* have had an unprecedented response to pre-ordering."

That's what happens when a small, British company with big ideas pours their expertise into a product that we've all wanted for decades – a genuine, fully-functional *Star Trek* Communicator. The fictional device that inspired the design of so many mobile phones has now come full circle, thanks to Bluetooth technology and some dedicated research.

"It's basically the epitome of what it should be," Barnardo continues, "It is a real, working communicator, and people seem to love the idea of that."

The Communicator can make and receive calls when the Bluetooth device is paired with

your phone, even bleeping when the call comes in and answering it, when you flip it open, with the original series' famous FX chirp. Featuring a wireless-charging display stand and specially designed case, users can also hold conversations with *Star Trek* characters, thanks to an array of specially selected, sampled sentence fragments. Or you can call your Mom.

Following the great success of the *Phaser Remote Control* with a Communicator seems like an obvious idea, but it wasn't a given, as Barnardo explains.

"We did look at the idea of doing a communicator quite early on," says Barnardo, "but a large telecoms company in the U.S. was already in negotiations to do it, so we were out of the running. When we came out with the *Phaser*, because of the overwhelming feeling about how we'd handled the project, what the fans thought of it, how good it was, that when we suggested doing the communicator next we came out on top, which was really cool."

Developing the product has been a long and involved process, and The Wand

Continues on page 10 ➤

The original "Alpha" prop being scanned



Company went to great lengths to ensure their Communicator's authenticity.

"Of the ten original hero props made, there are, I believe, only four left – named "Alpha", "Beta" etc. by herocomm.com (a website devoted to documenting every detail of the communicators that still exist), using the Greek alphabet," Barnardo reveals. "They were all made from the same mold which, it's thought, was a pencil case, cut down in size and then remade together as a blank, then vacuum-formed with a particular kind of plastic called Kydex. Greg Jein (the Oscar-nominated model maker) has two of them, the "Epsilon" and the "Zeta." The "Alpha" prop appeared in most of the shows, and is the only known remaining hero prop which had a spinning moiré screen. It's owned by a private collector, and ideally we wanted to go and see that one."

Connections made through various forums meant The Wand Company would get that chance.

"The guys at herocomm.com have a whole wealth of material," says Barnardo, "An original sheet of the vac-forming material, original components that were used, and they've gone around the world finding these bits and pieces, and collected them all together. Because those guys trusted us, from the way we'd handled ourselves on the forums, they kindly



Chris Barnardo (left) and Richard Blakesley

put a pack together and sent it to us, so we have all this incredible heritage stuff, with detailed notes, carefully wrapped. We were also lent a replica, made from the original blanks using the original material – one-of-a-kind, absolutely priceless – and we've been using that as one of our reference benchmarks.

"Through another contact, they knew the guy that owns the "Alpha" prop, and they arranged for us to meet him and organize the scanning of the prop.

We did structured light scanning of the Alpha prop, and Richard (Blakesley, Wand Company co-founder) met with Greg Jein to scan the "Epsilon" prop, so we've been able to look closely at both. Our prototype is modeled after

the "Alpha" prop, and it's exactly the right shape, based on the scans that we took."

Fitting the modern technology required to combine aesthetic authenticity with Bluetooth functionality was a creative challenge for the team.

"The original prop had a winding mechanism inside, a stopwatch, to make the moiré pattern rotate," Barnardo enthuses, "but we'll be using a tiny stepper motor, just six millimeters across, which sits under the bezel. It's totally silent, just beautiful. The coolest thing is that the speaker cone is also underneath the bezel. On the original prop, the bezel sits about a millimeter off the top of the housing, so there is a very slight gap due to the way the hero prop bezel was assembled, and we've used that gap for where the sound comes out of the speaker. It'll sound cool, yet it really is a faithful replica."

You can pre-order the Communicator now at both [startrek.com](http://startrek.com) and [thinkgeek.com](http://thinkgeek.com), and it will be available through various outlets from January 2016.

# BON VOYAGE

## Celebrate *Trek's* 50th in Sea-Faring Style

**S**tar Trek fans have long imagined boarding an immaculate, white-hulled vessel and setting out on a voyage of discovery to unexplored destinations, but until now such dreams have remained purely within the realms of fantasy – and repeated viewings of Blu-ray box-sets.

But from January 2017, as part of *Trek's* official 50th anniversary celebrations, that

dream becomes a reality. You may not be heading for outer space, but the Caribbean doesn't sound like a bad alternative – especially as the mission will be hosted by Captain Kirk himself, William Shatner!

Departing from Miami on a six-day cruise that takes in Mexico and the Bahamas, the cruise ship will take fans on an immersive *Star Trek* experience, featuring special live

performances from The Enterprise Blues Band (featuring Vaughn Armstrong, Steve Rankin and Casey Biggs), and special guests including Jonathan Frakes, Marina Sirtis, Robert Picardo, James Darren, Denise Crosby, and John de Lancie.

"It should be a lot of fun," Shatner is quoted as saying – and he knows a thing or two about long voyages.





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# THE COLLECTOR ARRAY

If you're reading this, then there's a chance you've contracted the *Trek*-strain of the "Collecting Bug" at some point in your life, (admit it - there's a bulging cardboard box in your basement with "*Star Trek Magazine*" scrawled in permanent-marker on the side!) But if you think you've got it bad, then doff your cap to German über-collector Martin Netter, and his personal quest to preserve the future of *Star Trek*'s past... Words: **Adam Walker**



Martin Netter shows a group of visitors around his museum







Every fan dreams of sitting on the bridge of their favorite Starfleet ship, donning one of those timeless *Trek* uniforms and setting course for some distant, uncharted corner of the galaxy. For German super-fan Martin Netter, that dream has become a reality. Netter has one of the largest privately-owned collections of *Star Trek* props in the world. In fact, it's become so big, he's lost count of how many items he has. "It's in the tens of thousands," Netter guesses, struggling to make a ballpark estimate. "Maybe 50,000 to 100,000. There are so many bits and pieces. The *Guinness Book of World Records* wanted me to count everything so I could be verified as having the largest *Star Trek* collection. I tried to do it, but it takes too much time."

Netter's eclectic collection covers 50 years of *Star Trek* history and, on many levels, defies categorization. "There's just so much! My collection spans molds, costumes, and scripts, to big set pieces, photos, historical background material and invoices – how much they paid for carpet!"

Netter was an early-starter in the collecting business. He traces the origins of his collecting bug back to his childhood. "I had my first warehouse when I was 12!" he recalls. "But collecting *Star Trek* came later. In the early 80s, some of the first *Star Trek* merchandise was being produced and I had a collectibles shop in Berlin, Germany. In the beginning, all we had were movie posters, film stills and that kind of thing. I quickly saw that the kind of people who were buying *Star Trek* merchandise were very special, very interesting. So I started to focus more and more on *Star Trek*."

**"I WANT TO BRING MY STUFF TO THE FANS, TO THE PUBLIC. IT'S NOT COLLECTED FOR MYSELF."**

#### GETTING IN EARLY

Those early days of Netter's *Trek* collecting were fraught with difficulties. Up until the cancellation of *Enterprise* in 2005, *Star Trek* was still very much an active franchise at Paramount, and the studio went to great lengths to ensure that everything from props to scripts were carefully stored and archived in case they were required again. "Back then, I relied on the first *FedCon*





Netter's diverse collection is stored in multiple warehouses



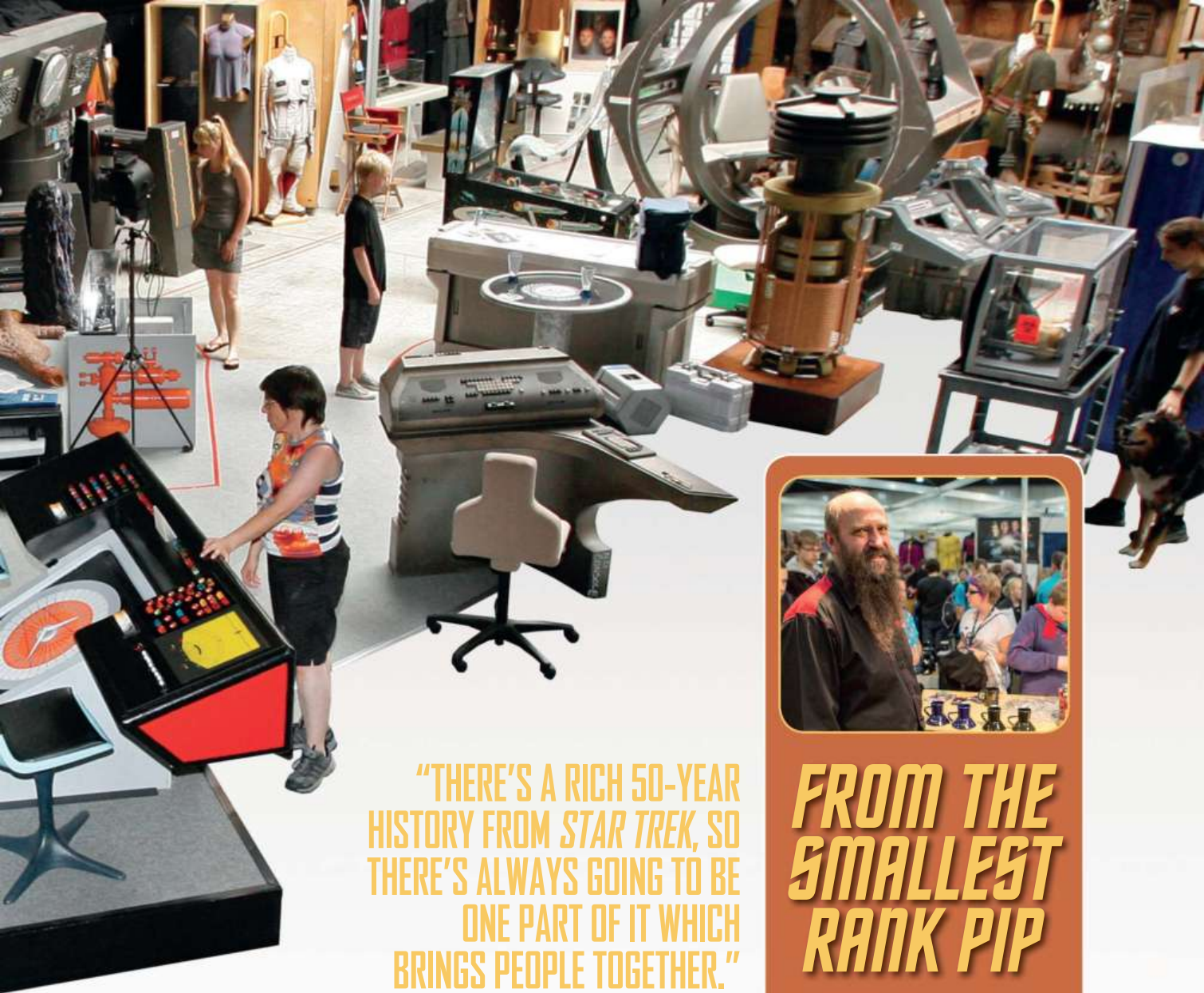
The collection includes costumes from every era

conventions here in Germany," Netter recalls. "The actors used to bring things and auction them off. That was the only way to get original props. After that, eBay launched and I started to buy from the set people who worked on the shows. But I didn't really know if the props were authentic, or what the history was behind them, because there was no real information."

With a steady stream of props making their way into his private collection, an ambitious plan started to take root in Netter's imagination. "I ended up collecting more and more *Star Trek*," he remembers, smiling, "It was around this time that I got the idea to make a museum, and fill it with *Star Trek*. It was very difficult to get the material, but also a lot of fun."

For the first time in almost 20 years, fans had to adapt to a reality without new episodes of *Star Trek* being produced. 2006's 40th anniversary was a rather muted affair, but marked a turning point





"THERE'S A RICH 50-YEAR HISTORY FROM *STAR TREK*, SO THERE'S ALWAYS GOING TO BE ONE PART OF IT WHICH BRINGS PEOPLE TOGETHER."

for Netter's burgeoning dreams of establishing his *Trek* museum. "Ah yes. The Christie's Paramount auction in 2006." Netter grins as fond memories flood back. In an effort to clear shop, Paramount appointed Christie's auction house in New York to run a three-day event where props from 40 years of *Star Trek* history would be auctioned off to fans the world over. "Before Christie's, there was nothing really official on the market. Props came via 'ghosts', through the back door – you could never be sure if it was authentic from the set."

With a collection that ballooned in size, thanks to auctions from Christie's, and memorabilia houses such as *It's a Wrap* in Hollywood, cataloguing all the new items became a huge problem. "I have thousands of items I haven't catalogued, and I don't know where they are from," Netter says. "The boxes of props from the Christie's auction are already sorted – I know where each prop is from – it's the others that are the problem. I bought an entire warehouse, and most of the stuff that's in there I don't know what

it is. My dream is to finish my inventory, but I'm not rich. All my money goes to keeping the stuff, and keeping it *together*. So I need the time and money to catalogue the collection."

### OF SHUTTLES AND BRIDGES

With immense pride, Netter shows me a piece that he keeps on the desk: it's Picard's personal computer that sat on his ready room desk throughout *The Next Generation*. So, which props rank as Netter's personal favorites? "It's so hard, because there are so many one-of-a-kind items," considers a stumped Netter. "One of my favorites is the *NX-01* Shuttlepod Two. It's the full-size shuttle, with both the inside and outside intact. I've been collecting the individual parts of this shuttle ever since the Christie's auction, and it's still not totally complete – I'm missing one chair! Unfortunately, they sold the shuttle as individual pieces, either to get more money or because of problems selling something of this size. It's a ten-

Continues on page 17 ➤



## FROM THE SMALLEST RANK PIP

For a collection as diverse as Netter's, it becomes a practical impossibility to communicate the enormity of it. Yet everything has its place, from the smallest (and rather expensive) rank pip to the full-sized *NX-01* shuttle. As hobbies go, collecting *Star Trek* props is up there with some of the more cash-hungry pastimes. Netter funds his collection through exhibits and props sales, but tries to keep a tight rein on spending. "I try not to spend too much money on one piece," he says. "My dream is to get the most possible, so I cannot spend hundreds of thousands just on one piece. I know of some really nice pieces, but I also know the potential storage problems that I'd have if I owned them. Some collectors have wonderful, nice, expensive pieces on display in their houses, but I don't want something like that. My dream is preserving for the future."





Running out of space



Bernardi's Rom costume

## FERengi RULE OF ACQUISITION #45: EXPAND OR DIE

Can't quite find space for that full-sized shuttlepod? There's always the option of smaller-scale memorabilia, from model kits to action figures to bone china. But what happens when your once-modest *Trek* collection begins expanding like a Tholian web? If you're as passionate as U.S. collector Tony Bernardi – you get building! Words: **Christopher Cooper**



Tony Bernardi



McCoy's uniform

**A**vid fan Tony Bernardi first came to the attention of *Star Trek Magazine* when he sent photos of his Klingon-themed motorcycle to *Quark's Bar* – and we soon discovered that his collection was far more extensive.

What began in 1988 with a signed Captain Kirk plaque has since expanded to an astonishing 20,000-plus items of *Trek* memorabilia.

We asked Tony at what point he realized that a couple of bookshelves were no longer going to be adequate?

"About 15 years ago, I unpacked some of my collection for display at a local county museum that was doing a 60s era exhibit," Tony explains, recalling his moment of epiphany, "I realized how much I was collecting, and decided to add a second storey to my garage project to house the collection. I am now planning to build a new house, with a 48ft by 60ft area on the second storey for my growing collection."

Like Martin Netter, Tony has also felt the pull of props and costumes used on the shows, and a McCoy uniform signed by DeForest Kelley takes pride of place, alongside a Picard tunic. His collection also includes a screen-used phaser rifle, a Vulcan costume from *The Voyage Home*, and even Rom's Beach outfit from *Deep Space Nine*, but his main focus recently has been to find rarities, limited editions, and product prototypes. "I have Patrick Stewart's prototype Borg action figure," Tony reveals, enthusiastically, "It's made from balsa wood. It's the prototype sent to him for approval of his action figure."

So, what is it that makes Tony a die-hard collector, and can he ever see himself easing up?

"It's the thrill of the hunt," he tells us, "I believe my granddaughter might be a growing Trekkie – her mother and aunties spent their youth going to conventions, meeting actors, and hunting collectibles with me – so I'm looking forward to spending time with her on the hunt as well. I love *Star Trek*. I don't plan on slowing down." 🌟





Inside the Shuttlepod



year mission to put an entire shuttle together."

Not content with the challenge of assembling a whole shuttle, Netter has even bigger challenges in his quest for the perfect collection. "I've also got 98 percent of the *NX-01* bridge," he reveals, casually, "I bought it in 200 pieces, from 30 different people. But there are still about three pieces missing."

While a 200-piece bridge set may sound like a lot of fun, the logistics of assembling such a complex array of parts can be intimidating, to say the least. Thankfully, Netter is well connected, with some rather useful sources. "I know all the people who worked on the shows," he says, "A lot of these people are friends of mine now, and everybody likes what I do."

### TRANS-ATLANTIC TREK

With Captain Archer at the helm, *Enterprise's* Shuttlepod Two would have little difficulty zipping from Los Angeles and across the Atlantic to Martin's warehouse in Hannover. Unfortunately, the reality was slightly less glamorous. A large piece like the shuttle is almost entirely made of wood, and rather fragile, so the shipping process was a somewhat delicate operation, involving careful planning and military precision.

"The biggest problem is always shipping the larger items," Netter says. "I bought the *NX-01* shuttle cockpit at Christie's auction in New York, and two years later I found the back part at the *It's A Wrap* auction in Los Angeles. I got a good deal for four containers, but it was so huge that it wouldn't fit in the container! It [weighs] maybe two tons. Anyway, I had to turn it on its side and



**"THE GUINNESS BOOK OF WORLD RECORDS WANTED ME TO COUNT EVERYTHING SO I COULD BE VERIFIED AS HAVING THE LARGEST STAR TREK COLLECTION. I TRIED TO DO IT."**

drive it into the container myself, on a forklift! I was hoping so much it wouldn't break. There were only five inches of clearance left on the top! In the end I got it back OK, and it didn't fall apart. That was the hardest transport I ever did. The loading is always the biggest challenge. Once it was all loaded, it took about three weeks to transport from America to Germany."

### A NIGHT AT THE MUSEUM

Without a budget for the expensive trappings that come with modern-day museums, expectations had to be revised when it came to Netter's vision for housing his *Star Trek* props. "It's more a warehouse than a museum," he admits. Any collection of such variety, spanning five decades, is bound to run into trouble when it comes to

preservation, however Netter is indebted to Paramount when talking about the condition of props he bought through official channels. "Most of my props and costumes from Paramount have been stored in good conditions," says Netter. "We have problems with some faded stuff, especially from the movies, because it was damaged by light. And there are some worrying problems with latex used in a lot of the masks, as it tends to disappear over time."

Keen to protect his collection for future generations, curating and protecting such a large assortment of props has become a technical headache for Netter. "This is a big problem," he admits, "I have to do a lot of climate control to preserve many of the items. I have over 1,000 costumes, so climate control becomes a huge





Porthos is well looked after

## "I'VE SPENT MY LIFE TRAVELING AROUND CONVENTIONS, AND I JUST LOVE WORKING WITH THE FANS."

issue. Obviously, that costs a lot. I'm working to make my warehouse better for the future. I have a 500-square meter warehouse just for my costumes, so I'm trying to work on better hangers, better climate control, better storage in general."

While it can't be denied that the staff who worked on the shows took great care in preserving items, the rigors of shooting a weekly television series have certainly taken their toll on some objects. Interestingly, Netter isn't a big fan of restoration. "I really like original condition," he explains, "Most stuff is in pretty good condition. You see the history and the time if you don't restore it. The moment you restore it, it looks like new, and you've lost 20, 30, 40 years of history."

Trying to get a handle on a potential 50,000 items of *Star Trek* history would frustrate even the most ardent fan. Netter's gargantuan collection is no longer confined to his main warehouse-come-museum in Hannover, Germany. "I actually have three warehouses in Germany that are full now. Most of the important things are in Germany, because I want to keep them close, although I've started to transfer some of the collection to a friend's warehouse in Florida."

### MUSEUM ON TOUR

Fans lucky enough to have attended one of the large *Destination Star Trek* conventions, held since 2012, have been able to enjoy a slice of Netter's collection up close. In an effort to share his

passion with the fans, Netter has taken his show on the road in style, shipping hundreds of his prized collectibles across Europe to show off to legions of curious fans. But where does such dedication stem from? "I really want to make people happy when they see my various displays at the conventions like *Destination Star Trek*," Netter muses, "I want to bring my stuff to the fans, to the public. It's not collected for myself. I've done a lot of events over the last 35 years, and I know less is more. People love seeing the items I select for them. Everyone is so happy and enjoys it. This is what I like – if you

have 15,000 or 18,000 people who are happy after seeing my museum, it's a great feeling for me."

Selecting items to exhibit, from a collection which numbers in the tens of thousands, is one of the biggest problems that Netter must face before each convention. "If you have 1,000 nice items and you only have space for 100 items, what do you show? For *Destination Star Trek* I first asked 'OK, what actors are there?' I only take costumes for the actors who are going. I have hero costumes (the main costume worn by a lead actor, Ed.) for almost every actor on every show, so it makes it easy with costumes, but everything else is so hard! On the first *Destination Star Trek* I brought a lot of stuff, but the fans cannot enjoy it if there are too many items in one place. Less is more. If you have great items, like Geordi's visor or Picard's desktop computer, everyone will remember them."

While a typical *Destination Star Trek* convention may span a long weekend for most fans, Netter's preparation takes months. "There is a lot of work behind the scenes that nobody sees," he points out, "Everything that is shipped, I do it by myself. I load all the containers that come from



Even the Borg have been assimilated into Netter's collection





the Paramount warehouse to Germany myself, and I do the same with *Destination Star Trek* – picking the items and packing them myself. We have two big trucks, thanks to a friend of mine, and I fill them in one or two days, then they head off to London. For every big piece, I build a wooden crate to keep it in the best condition. All movement is a big problem, so I am extra careful when packing. It's at least two months' work before the convention, and four weeks after to make sure everything is safe."

## A LOVE AFFAIR WITH TREK

Fans keen to experience more of *Star Trek's* physical history first-hand can always make the pilgrimage to Netter's museum, and it's a rather unique experience. "At the moment, I'm just doing special guided tours at my museum here in Germany," he says, "I've collected stories from all the people who worked on the shows, and the actors, so when people visit my museum they get a full history of the props they see."

After 35 years of treading the convention circuit with his cargo containers, you'd be forgiven for thinking that Netter would be tired from such continuous upheaval. In fact, he feels quite the opposite, and is very frank about what keeps him going. "I've spent my life traveling around conventions, and I just love working with the fans," he says fondly, "I always leave with a smile after they visit my stand. *Star Trek* fans are so different from everybody else in the world. Nobody steals from a convention, everybody is happy, and we have every kind of person. There's a rich 50-year history from *Star Trek*, so there's always going to be one part of it which brings people together."



Netter's auction face



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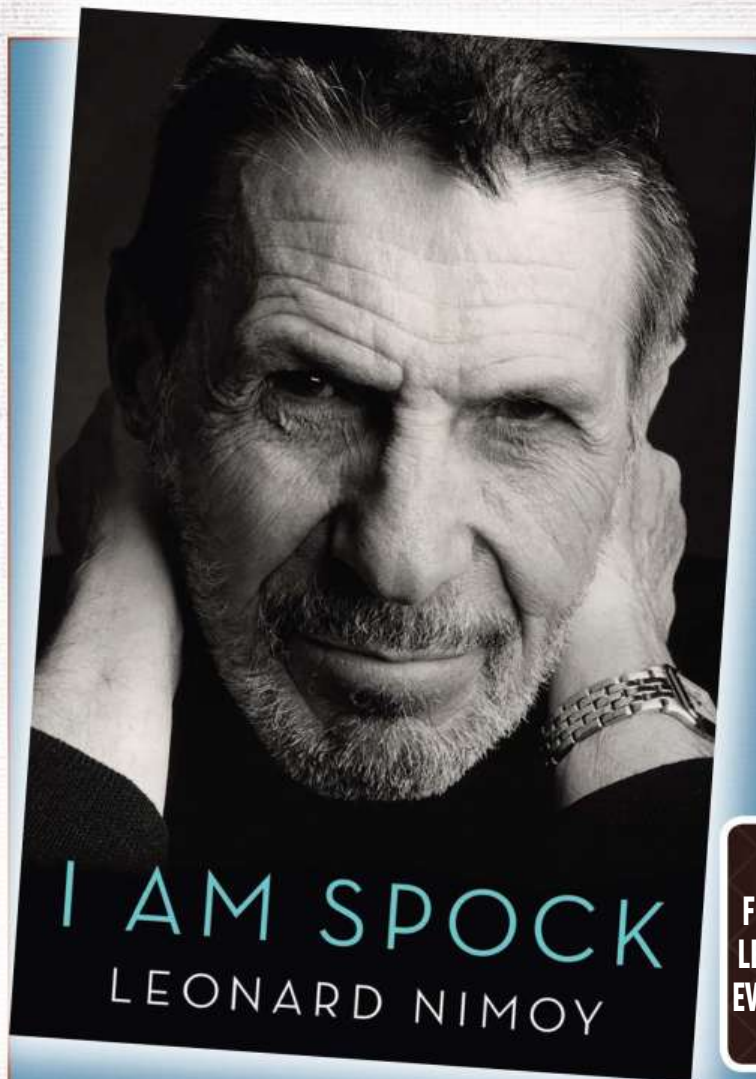


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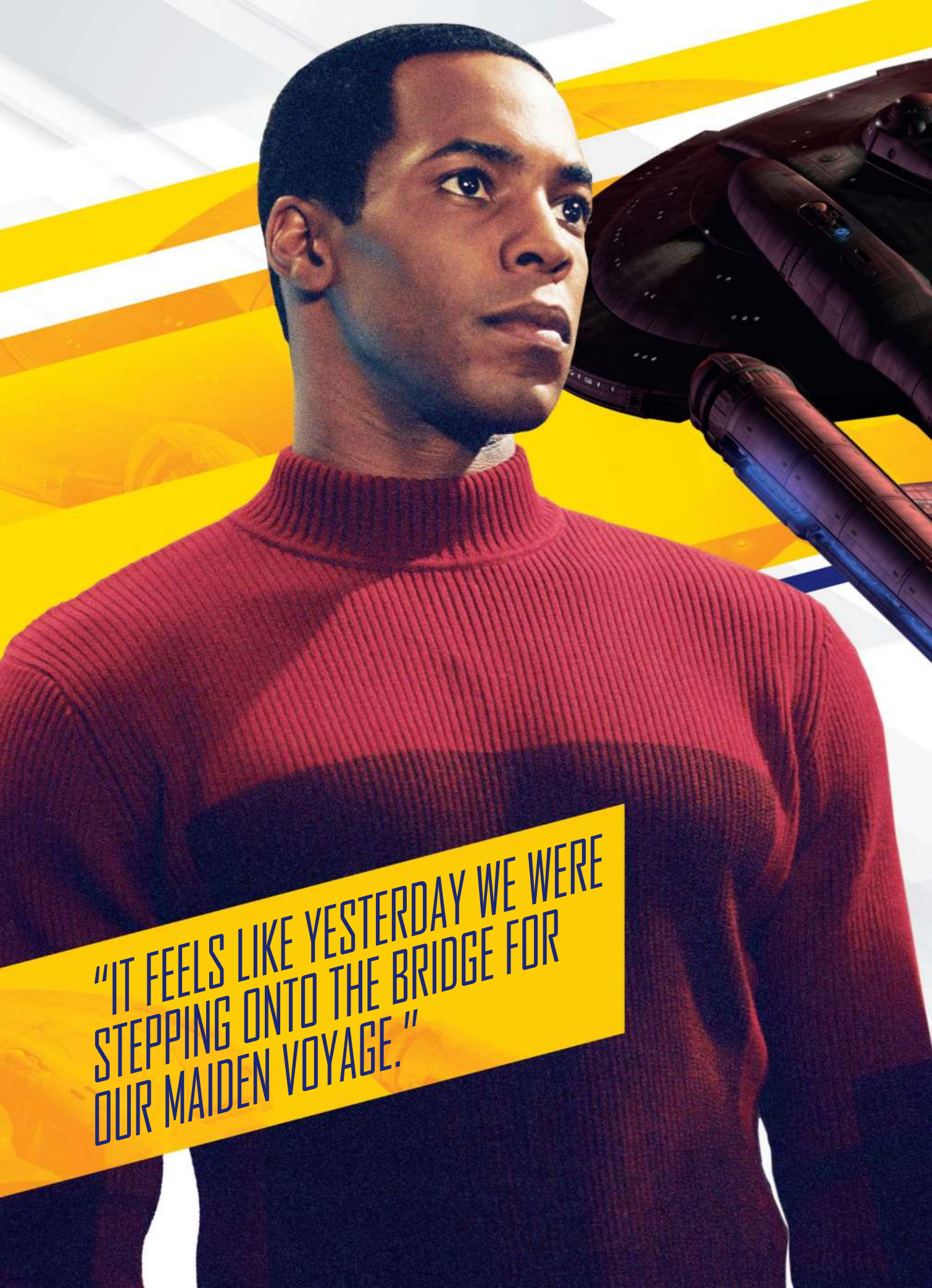
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"IT FEELS LIKE YESTERDAY WE WERE  
STEPPING ONTO THE BRIDGE FOR  
OUR MAIDEN VOYAGE."





## ANTHONY MONTGOMERY:

# TAKING THE HELM

The former helmsman of the *NX-01* learned many things on his voyage through Gene Roddenberry's *Star Trek* universe. Now Anthony Montgomery is steering his destiny with an interstellar franchise of his own.

Words: Ian Spelling

Anyone who's spent time with Anthony Montgomery knows that he's an irrepressible presence, bursting with energy, ideas, and ambition. That's the case on the day that *Star Trek Magazine* caught up with him. That enthusiasm doesn't falter even when he's reminded that it's been 10 years – not since *Enterprise* debuted, but since it ended.

"Man, 10 years..." Montgomery reflects, clearly at a rare loss for words. "Time waits for no one. It feels like yesterday we were stepping onto the bridge for our maiden voyage. It was a beautiful time, with some incredible memories I'll cherish for the rest of my life."

Montgomery spent four years on the show, early on in his career. He likens the experience to a crash course in Hollywood, and explains that he learned a great deal about acting, about himself, and about how to play the game from his days aboard the *Enterprise NX-01*. He recalls feeling extremely excited and absolutely terrified in the beginning. It was *Star Trek*, after all.

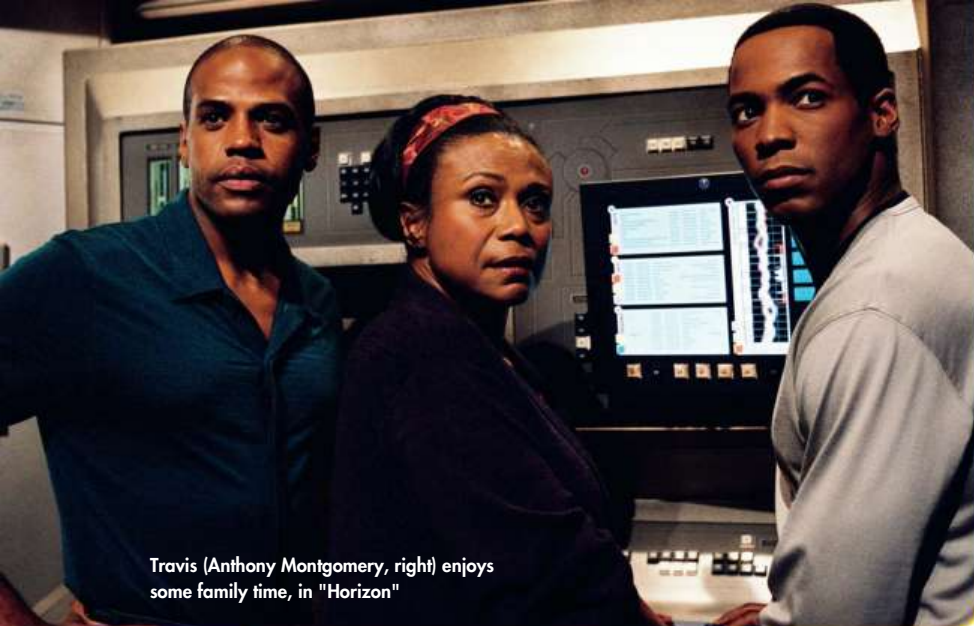
"Those were the biggest shoes I'd ever filled in my life," he says. "I was always wanting, and seeking, the approval of the different directors. What I learned was to trust myself, my own instrument, and not rely on validation of my worth to come from anyone else, directors or otherwise."

I learned I was more than enough to 'carry the torch,' as James Doohan [*The Original Series'* Scotty] once encouraged me to do.

"As for the business," Montgomery continues, "the most important lessons I learned came from my brother and co-star, Scott Bakula (*Enterprise's* Captain Archer). He was my captain. I learned how to be a humble, committed, and professional actor who treats everyone with courtesy and respect, whether they were at the top of the call sheet or worked security."

"I learned, not just from our long talks – and Scott and I had many – but by his everyday actions and interactions, on and off set,"





Travis (Anthony Montgomery, right) enjoys some family time, in "Horizon"



Risking a red shirt, "In a Mirror, Darkly"

Montgomery adds. "Scott provided the perfect example of how a lead actor should carry themselves. I've worked to maintain that level of professionalism on every set I've been part of since then, whether it's been a bigger-budget project or a small indie film."

Discussing Mayweather's arc as a character, Montgomery observes that when audiences first met Travis he possessed a "youthful exuberance," and that by the time the series ended, "I believe we saw him evolve into more of the seasoned pilot that he already was. My initial approach was a conscious choice, because I didn't want Travis to come across with a 'been-there, done-that' attitude, even though he had more space experience than most of the crew, including the captain. I wanted all the experiences to feel organic and new."

"He had some really good moments of growth," the actor continues. "I feel 'Horizon,' when we got to meet Travis' family, 'Detained,' when Travis was locked in the internment camp with Captain Archer, and 'Fortunate Son,' the episode where Travis got to interact with another 'space boomer,' eventually helping to avert a crisis, were really good Travis moments. I liked 'Terra Nova,' where we went to an alien world and

met a civilization living underground. Those were probably the best chances I got to flex my acting chops. Those were also my most challenging episodes. We didn't get to see Travis do much off the bridge, so whenever the opportunity presented itself, I was focused on getting it right and being in my head, instead of living in the moment. I was never really comfortable filming any of those episodes."

And what did Montgomery not get to play or not discover about Travis that, in a perfect world, he would have? "I wish we'd met Travis' sister, and learned more about his backstory," Montgomery replies. "Because of his history in space, I feel it would've been exciting for me – and the fans – to see Travis interact with a wider variety of different alien species, especially his ex-fling on Draylax. More than just interacting, I wanted to actually play an alien in an episode. I wanted to learn what the big deal was all about regarding the prosthetics that many actors hate so much."

Montgomery describes the cancellation of *Enterprise* after four

seasons as "very disappointing", because the show was finally hitting its stride when it happened. "I also felt like we had really come together as the command crew of the *NX-01* by Season Four, and were definitely ready for Seasons Five to Seven," he says. "I don't know that I'd say things went wrong for us. I personally believe our series got caught up in some Hollywood politics, and became collateral damage as a result. I feel we did a solid job giving the 'beginnings' for the fans, and would've gone

**"SCOTT BAKULA PROVIDED THE PERFECT EXAMPLE OF HOW A LEAD ACTOR SHOULD CARRY THEMSELVES."**







Montgomery has nothing but praise for his captain, Scott Bakula (Jonathan Archer)

even further, and gotten even better, if we'd been given additional seasons. I love the fact that now, so many people are finally embracing *Enterprise* and the work we did. We all worked very hard to uphold the standards that were set before us, and it feels great to be appreciated for our contribution to the *Star Trek* legacy."

## EXTRA MILEAGE

While Montgomery is perfectly happy to talk about his former voyages aboard *Enterprise*, his eye is firmly fixed on future projects, with a wide assortment of new enterprises occupying his time. He's a doting dad, for one, and has several films in the can, but it's the graphic novel he's created, *Miles Away*, that is his current professional focus – and which he hopes will spawn a trilogy of animated features and a television series.

The tale, which Montgomery wrote with Brandon Easton, follows Maxwell Miles, a quiet, orphaned teen with super-photographic reflexes. He befriends alien refugees and finds himself in the midst of an interstellar war – a war with a major connection to his family's dark past. And so a seemingly average teen leads the battle on two worlds, Future Earth and Ro-Twyla. Just mention the project to Montgomery and he's off to the races.

"*Miles Away* is important to me because I truly believe that when this vision is fully realized we'll be able to make a positive,



Reed (Dominic Keating) and Mayweather (Anthony Montgomery) aboard the NX-01

powerful impact on many lives, young and old, around the world," says Montgomery, referring to the fact that *Miles Away* is available in 51 countries via iTunes Bookstore. "My desire is to help young people continue to make better choices in their own lives, by ingraining in them a positive moral compass through graphic novels and animation. Growing up reading comics and watching cartoons, I know, first-hand, the impact that quality animation can have on a young life – animation that is not only entertaining, but also infused with positive messages and values to connect with viewers on a subconscious level. The idea is to get them to do good in the world, even when they may not know why they're doing it."

Montgomery reports that his *Miles Away* blueprint would unfold as follows: three animated films, followed by 130 episodes of an animated television series, broken down into 10 seasons of 13 episodes per year. Somewhere along the line, by 2019 or 2020, there could even be a live-action feature based on the material. When Montgomery gets the animated versions of *Miles Away* off the ground, he'll call upon many of the actors and

actresses he's met, worked with, and become friends with over the course of his 19-year career in Hollywood, to voice the central characters.

"Attached to participate are my entire *Enterprise* cast," Montgomery enthuses. "Scott Bakula will play the leader of the shadowy organization that recruits Max. I also have at least one actor from every *Trek* series. I've got Nichelle Nichols, if her health permits. I've talked with William Shatner about a character I've created for him. Some of the others are Marina Sirtis, Michael Dorn, Brent Spiner, Jonathan Frakes, Cirroc Lofton, Terry Farrell, Armin Shimerman, Garrett Wang, Tim Russ, Robert Beltran, Ethan Phillips, and J.G. Hertzler. I was in London at *Destination Star Trek* and met Bruce Greenwood, and talked to him about joining the growing cast, so I may even have someone from the J.J. Abrams *Trek*-verse as well.

"But I have more than just *Trek* actors attached," he continues. "I also have two actors from the *Harry Potter* franchise, three of the Knights from the BBC series *Merlin* – Eoin Macken, Tom Hopper, and Rupert Young – and Kai Owen and Eve Myles from the BBC sci-fi series *Torchwood*. I





even have two NFL players. In total, I have over 60 people attached to *Miles Away*.

Montgomery also has educational aspirations for the ongoing project. "I plan to take the graphic novel on a *Miles Away* Reading Rally School Tour," he continues, "where we go to schools and use the book and animation to excite kids to read. I want to help increase reading, and reading comprehension. The animation is a major component of the Rallies, because the actors attached to the project are on board to go to schools and speak with students, motivating them to read. It's not about our celebrity, it's about using that celebrity to excite young people everywhere to love reading. I honor and respect all teachers, but I have no desire to be an educator. I just want to help the kids. In my own way, I want to leave this world a little better than it was before I got here. With *Miles Away*, I want to entertain and change the world."

**"WITH MILES AWAY, I WANT TO ENTERTAIN AND CHANGE THE WORLD."**

## TOP TREKS

Anthony Montgomery's favorite *Enterprise* episodes.



### "TERRA NOVA"

Season 1, Episode 6

Travis joins an away team investigating the mystery of Earth's first, and long-lost, extra-solar colony.

### "FORTUNATE SON"

Season 1, Episode 10

Sent to protect cargo ship the ECS Fortunate from Nausicaan pirates, the *Enterprise* crew discover it is holding a hostage.

### "DETAINED"

Season 1, Episode 21

Mayweather and Captain Archer are captured and held prisoner by the Tandarans, an alien race at war with the Sulliban.

### "HORIZON"

Season 2, Episode 20

Family bonds are strained for Travis Mayweather when he takes shore leave on *Horizon* – the deep-space freighter on which he was born.



## SPOOFS, SCANDALS AND SCI-FI

Back on the acting front, Montgomery has several projects on the way, and has appeared in a few others since the last time *Star Trek Magazine* spoke with him. For example, in 2013, he guest-starred on the medical drama *Grey's Anatomy*, and flexed his comedy chops on TV sitcom *Baby Daddy*. That same year, he filmed a supporting role in an indie feature called *The Man in 3B*, based on the *New York Times* bestselling novel by Carl Weber. The film centers on Daryl (Lamman Rucker), a charismatic charmer whose move to an apartment building in New York City's Queens district creates upheaval in the lives of his fellow tenants. The cast includes Christian Keyes, D.B.

Montgomery proves as tenacious as his *Enterprise* alter-ego.



Maywether at the helm of the *Enterprise*

Woodside, Jackée Harry, Marla Gibbs, and Billy Dee Williams. "I play a character named Avery Mack, who is struggling with professional demons and an unstable home life," Montgomery reveals. "I was eager to play Avery, because he's different from all the other characters I've played during my Hollywood career."

Also in the can are *Unbelievable!!!!*, *Without Ward*, and *The Preacher's Son*. *Unbelievable!!!!* is a sci-fi spoof, an homage and parody of the sci-fi B movies of the 1950s and 1960s. The movie follows four astronauts, one of which is an animatronic marionette that looks like William Shatner as Captain Kirk, who travel to the moon on a rescue mission. Montgomery cameos as Launchman. "I was only in one scene, solo, and I haven't seen any of the film," he says. "I was excited to be part of it because it has a lot of my fellow *Star Trek* alum. The producers told me they have 34 former *Trek* actors. I was even more excited about the idea of being part of a new generation of sci-fi spoofing. It was a lot of fun filming, and I hope it's as funny as *Spaceballs*."

*Without Ward* is another indie sci-fi feature, but not a comedy. The story presents a future with a one-world government called Contractualism, where half the Earth's population lived in their wildest dreams and awoke to find themselves under house arrest. Now, one man is about to challenge the status quo. "I play Billy, a TV personality, alongside Jillian Barberie," Montgomery says. "We're basically news anchors. I did this project because the writer/director, Cory Cataldo, is a friend of mine. Cory has a very interesting, unique, and stylized way of telling stories."

Finally, *The Preacher's Son* is another project based on a *New York Times* bestselling novel by Carl Weber. The film is the first in a would-be "drama in the church" trilogy, consisting of *The Preacher's Son*, *The Choir Director*, and *The First Lady*. "In the film, Bishop T.K. Wilson, his wife and two children, are a respectable family in their community, but the Wilson kids are fighting temptations, and the bishop's son has plans that don't include taking over his father's

church," Montgomery says. "My character, the career-driven, scandal-generating Rev. Terrence Reynolds, who secretly gets the bishop's daughter pregnant, doesn't appear in film two, but will return in the third installment."

## THE FAMILY THAT PLAYS TOGETHER...

Montgomery was recently reunited on-screen with his *Enterprise* castmates for a conversation included on the show's recent Blu-ray releases (a get-together which Montgomery describes as "absolutely wonderful"), and he regularly sees them at conventions in the United States and across the globe. Fifteen years after jumping on the convention bandwagon, Montgomery reports that he still enjoys appearing at such events, where he not only spends time with his co-stars, but meets the fans, signs autographs, poses for photos, and introduces fans to *Miles Away*.

"I love the conventions," he says. "I always have. It's a perfect setting to connect with all of our wonderful fans from around the world. We actors learn a lot from them – at least I do – and they get to learn about us on a more intimate level. It's really a beautiful, symbiotic relationship. I will always treasure the love and loyalty all the Trekkies have for us. I love sharing my creative endeavors with them, and getting them excited about what's to come. Our fans have the very real ability to make *Miles Away*, or any project they believe in, a cultural phenomenon. That's awesome. And the times I get to be on stage and clown around with my *Enterprise* family at the conventions are highlights for me. I'll love Scott, Jolene, Connor, Linda, Dominic and John for the rest of my life. They're my family." ▲





M. sternohyoideus

M. sternocleidomastoideus

M. sternocleidomastoideus

trapezius

la.

obliquus externus  
dominis  
rectus abdominis

Linea alba

Umbilicus

f. pyramidalis  
fundiforme  
oenis

inguinale

iculus  
permatius  
falciformis

morialis

sart

anterior

anterior

anterior

Sulcus praecentralis

Gyrus frontalis superior

Sulcus frontalis superior

Gyrus frontalis medius

Gyrus frontalis medius

Sulcus frontalis  
inferior

Fissura cerebri  
lateralis

Gyrus frontalis  
inferior



# STATE OF PHLOX

The Denobulan doctor with a winning – if freaky! – smile is a firm favorite amongst *Enterprise* fans. Ten years after the series ended, actor John Billingsley remains as buoyant as his alien counterpart.

Words: Ian Spelling

John Billingsley was an in-demand character actor long before he landed the role of Dr. Phlox on *Star Trek: Enterprise*, and is a bankable screen performer to this day, but if he'd been told, back when he started out in the late 1980s, that he would work steadily for the next three decades in an industry he describes as "brutal," he's not quite sure how he would have reacted.

"I don't think I had a game plan," Billingsley considers. "I segued out of the theater when I moved to L.A. in 1995. Up until then, my goal was to make a career on the stage. I'd started a theater company in Seattle that's still going strong, almost 30 years later. When I moved to L.A. it was really primarily rooted in economics. At the age of 35, I needed to feel that I had a pot to pee in for the first time in my life. So, my goal then, if I had one, would have been to simply provide enough financial security for myself in order to breathe." Breathing would come easier with a steady run of guest roles on TV, before he was cast as *Enterprise*'s alien doctor in 2005. "I never in my wildest dreams would have imagined that, 20 years later, I'd be financially secure and, seemingly, in demand. I don't know that I'd ever say 'in demand,' given the nature of what I do, but I am at least a known and reasonably well-respected commodity in a very tough business. I would not have envisioned that, and for that I'm very pleased.

"What's ironic is that, along the way, because I left the stage behind in order to crack the nut that is film and television, I find myself with time and money, but







"This won't hurt a bit..."

discovering that I don't have the passion for the stage that I used to have," he says. "At the beginning of 2015, I wouldn't say I was deluged, but I had a number of opportunities to do theater, and I found myself having to grapple with the fact that I didn't have what I consider the requisite enthusiasm for it. Now, that may return, I don't know, but it is that strange law of unintended

consequences. I love stage-acting, but I've stayed away from it for so long to make a living that now that I have the opportunity again to do it, I just don't have the passion."

Billingsley's fellow *Star Trek* alum, Ethan Phillips, left Los Angeles a couple of years ago to achieve great success on the New York theater scene. Does such a move not reignite Billingsley's

passion to tread the boards? "[Ethan's] been in show after show, and he rekindled his stage career," Billingsley notes, "so I never say never. My wife Bonnie has gone through the same kind of thing, and right now I think I'm just more interested in leading my life – reading a good book, traveling a bit with Bonnie, spending time with our friends, whom we love – than I am in working. I'm happy to work, but I'm not beating the bushes. Of course, the phone could ring and suddenly I'd be back in a series, or get a movie part that really gets people noticing you again and leads to more work. But right now, if I'm being honest, I'm living life, and the occasional work I get is sufficient."

That occasional work has included such recent and upcoming projects as *Madtown*, *Masters of Sex*, *Bones*, *NCIS: Los Angeles*, *Hawaii Five-0*, and *Extant*. Billingsley jokes that, when the list is read aloud to him, he sounds busier than he's really been. "All of the shows you just mentioned have already aired, though I suppose I could return to *Masters of Sex* as Dr. Madden," he says. "I'm interested to see what happens with *Madtown*. That's with Milo Ventimiglia and my lovely wife. A big-hearted lug is what I play. We own a down-at-heel diner [and] take in a young drifter who's had emotional problems. It's an indie film. You never know, it might not see the light of day, but it was a fun time, and we got to spend a little while in Cleveland. I did a couple of episodes of *The Whispers*, towards the end of its first season, or its only season, I guess, if it's not renewed. I played a

**"I LOOK BACK FONDLY ON *ENTERPRISE* BECAUSE OF WHAT IT DID FOR ME, AND BECAUSE I LIKED THE PEOPLE AND ENJOYED THE SHOW."**



Phlox practices his bedside manner on Captain Archer (Scott Bakula)



brainiac – surprise, surprise – in that. If only I was a fraction as smart as television would so often have me seem to be."

## THE ENTERPRISE INCIDENT

It's been almost 15 years since production began on *Star Trek: Enterprise*. As always when it comes to talking about the show, Billingsley is honest, blunt, and unsentimental about his days aboard the *NX-01*. It was a job, one among many, but he's well aware of the fanbase that appreciated his performance as the easygoing, compassionate, and skilled Denobulan medic – and he takes none of it for granted. It was, he notes, a "seminal" opportunity, and went a long way towards securing both his reputation and financial future.

"I look back fondly on *Enterprise* because of what it did for me, and because I liked the people and enjoyed the show," Billingsley says. "I enjoyed making a connection with the fans, and

John Billingsley as alien physician Dr. Phlox



Phlox shares his vacation snaps with T'Pol (Jolene Blalock)

**"ENTERPRISE VERY MUCH FELT LIKE IT WAS BEING CONCEIVED ON THE FLY."**

I still enjoy meeting the fans at the conventions. The part was... not gravy, but it certainly played a role, too. I'm not much for nostalgia, so I don't tend to think of it at all, except at conventions, where people want to talk about it, or in interviews. Other than that, it was a job I had. Like any job you have, once it's done, it's part of the past, and I don't dwell on the past."

When we point out that, as the future history of *Enterprise* unfolds from the year 2151, technically he'd be dwelling on the future, Billingsley chuckles and obliges us. "Nice loophole," he cracks.

"I'd had one other series before *Enterprise*, which was *The Others*, but that only went to 13 episodes," says Billingsley about his pre-*Trek* TV

career, "*Enterprise* was my first opportunity, and it remains the only opportunity I've had to have the kind of job security that actors dream of. To have a place to call your home for four years. We shot 26 episodes a season in our first two years, so for nine months out of the year there was a coat-rack to hang my hat on, and that was great.

"It's what one sometimes misses about the theater as well, that sense of home, and also that level of intimacy you can achieve by being a regular," he adds. "You don't get that as a guest star. You're a stranger and everybody else is a stranger to you. But to actually be on a show for an extended period of time is to get to feel what it's like to be in a familial environment. And with *Star Trek*, what's what I think back on most fondly.

We had a great group. When I cross paths with them now, and we all bump into each other at conventions or see each other socially, it's very warm and friendly."

What's interesting, Billingsley quickly adds, is that many people assumed that *Enterprise* would run for seven years. Fans, the network and several of Billingsley's co-stars figured it was a fait accompli because *The Next Generation*, *Deep Space Nine* and *Voyager* before it all enjoyed seven-year runs. *Enterprise* met a different fate.

"That's what everyone said, that it'd go seven years," Billingsley acknowledges. "But I am a political progressive and an economic conservative, so I don't spend money I don't have. I was cognizant enough of the fact that the ratings





Scanning for Denobulan DNA

for the various *Trek* incarnations had been on the decline for years before we started *Enterprise*. So I took the 'You'll be on seven years' [statements] with a grain of salt. Of course, when you look at our ratings, and consider that UPN as a network was at death's door, we were incredibly fortunate to get the four seasons. So I don't look back and think, 'Oh, damn, we didn't get the seven that everybody else got.' I think, 'Oh my God, how incredibly fortuitous that we managed to eke out four years on a show that, ratings-wise, never should've been renewed after its first season.'

"It's a brutal business," Billingsley continues. "I'm ultimately just a pragmatist in my bones. I have one sentimental bone in my body when it comes to the people I love and care about, but when it comes to the business I do not have a sentimental bone in my body. It was a miracle that we managed to survive as long as we did."

## DO DENOBULANS DREAM OF POLYAMOROUS SHEEP?

Dr. Phlox rated as a cool, quirky character that ended up somewhat underutilized and somewhat under-explored – a sense amplified by the fact that Billingsley's performance was so beguiling that everyone wanted to discover more about the character, and see more of him on screen. For Billingsley there were missed opportunities to develop Phlox. The actor recalls that during Season One he devoted a lot of time imagining what the anthropology of Denobula would be like, and in almost every instance a subsequent episode would completely contradict his initial notion.

"The writers were making it up as they went along, like I was," Billingsley says. "That's the nature of a show. So I learned that it was really not valuable for me to spend a lot of time speculating about unexplored avenues since, if they did explore avenues, they did so in very different ways than I'd envisioned. The fact that Phlox was polyamorous was fascinating to me. I was interested in what little we did learn about the Denobulan culture. If there was something that appealed to me, it was that I have played so many characters in my career who were psychopaths and sociopaths, that Phlox was truer to my own sensibility than any character I've ever played. I don't know if I'm an optimist in a Phlox-ian sense, but I certainly believe that there's much to be gained in life via buoyancy. I liked that about him."

"I also liked that he was unflappable," he continues. "Of course, everybody on *Star Trek* is unflappable. But the particular cheeriness that he



"A Night in Sickbay"

## A SOFT SPOT FOR SICKBAY

Breaking news from the Department of No One Should Be Surprised... John Billingsley has a soft spot for the *Enterprise* episode that most fans, in his words, "hated" – namely, "A Night in Sickbay."

Yes, that's the hour of primetime television in which Captain Archer spent an evening watching over his beloved Porthos, who'd been sickened by a mysterious pathogen.

"I found that episode rather charming," Billingsley explains. "The captain was obsessed with the dog, and spent all of his time making sure Porthos got the best care. It was a lovely *Odd Couple* episode, and it was a wonderful chance to spend some time with Scott [Bakula], both personally and professionally. It was a

whimsical episode, but I think, from the fans' point of view, they felt it undercut some of Scott's gravitas, some of Archer's gravitas. They felt it made him seem somehow less than competent. That's a matter of personal taste. For me, I thought that was the episode that gave me the greatest latitude to explore Phlox, his quirkiness, compassion, his occasional frustration with the irrational nature of human behavior. We learned much more about Phlox – about his history, his scientific credentials, his life on Denobula – than we did in any other episode. People tend to think of 'Dear Doctor' and 'The Breach,' and gloss past 'A Night in Sickbay,' but to me that was the episode that was the most fun to play, and the most revealing about Phlox."



"Elementary, my dear Trip"



brought to bear, the nature of his unflappability, appealed to me a great deal. I never expected him to be utilized more than he was. *Enterprise* as a show wanted to be more akin to the original series, something more action-adventure-y, and it was also apparent from the beginning that it was a triangle at the top with Archer, T'Pol and Trip. So I operated on the assumption that once in a blue moon I'd get a fun show, and that the rest of the time I'd get paid a boatload of money to come in once or twice a week. And that's what happened."

## CLOSING THE DOOR

*Star Trek* will soon celebrate its 50th anniversary, a momentous occasion, for sure. However, Billingsley has mixed emotions about *Enterprise*'s place in the franchise, which he expresses with his usual candor and wit.

"*Enterprise* was a lovely part of my life, and I'm happy to have done it, but – I can't sugarcoat this, and I joke about it all the time – I [often] say we were the show that killed the franchise," Billingsley admits. "Now, the franchise rebounded with the new films, but we were on the least-successful, least-popular show, one that a lot of fans did not like. So, although one is part of the franchise, I can't help but think we are on a spur line of a very successful railway. There were aspects of it I enjoyed, too, and that were successful, but Rick Berman and Brannon Braga had labored in the vineyards for many, many years, and my understanding is that Paramount did not really give them that much of an opportunity to take a break, re-group, and come up with a bible for a new show.

"*Enterprise* very much felt like it was being conceived on the fly," he says. "As such, I felt like we lost the opportunity to really re-juice and re-galvanize the franchise. Instead, I think we sort of did the opposite. We threw the last shovelful of dirt on the franchise. Obviously, *Star Trek* continues on, and the movies have done very well, but that part of me that feels like, 'Hey, you're part of a 50-year experience,' also feels a little bit like a restaurant that was really popular in its

**"IT WAS A MIRACLE THAT WE MANAGED TO SURVIVE AS LONG AS WE DID."**

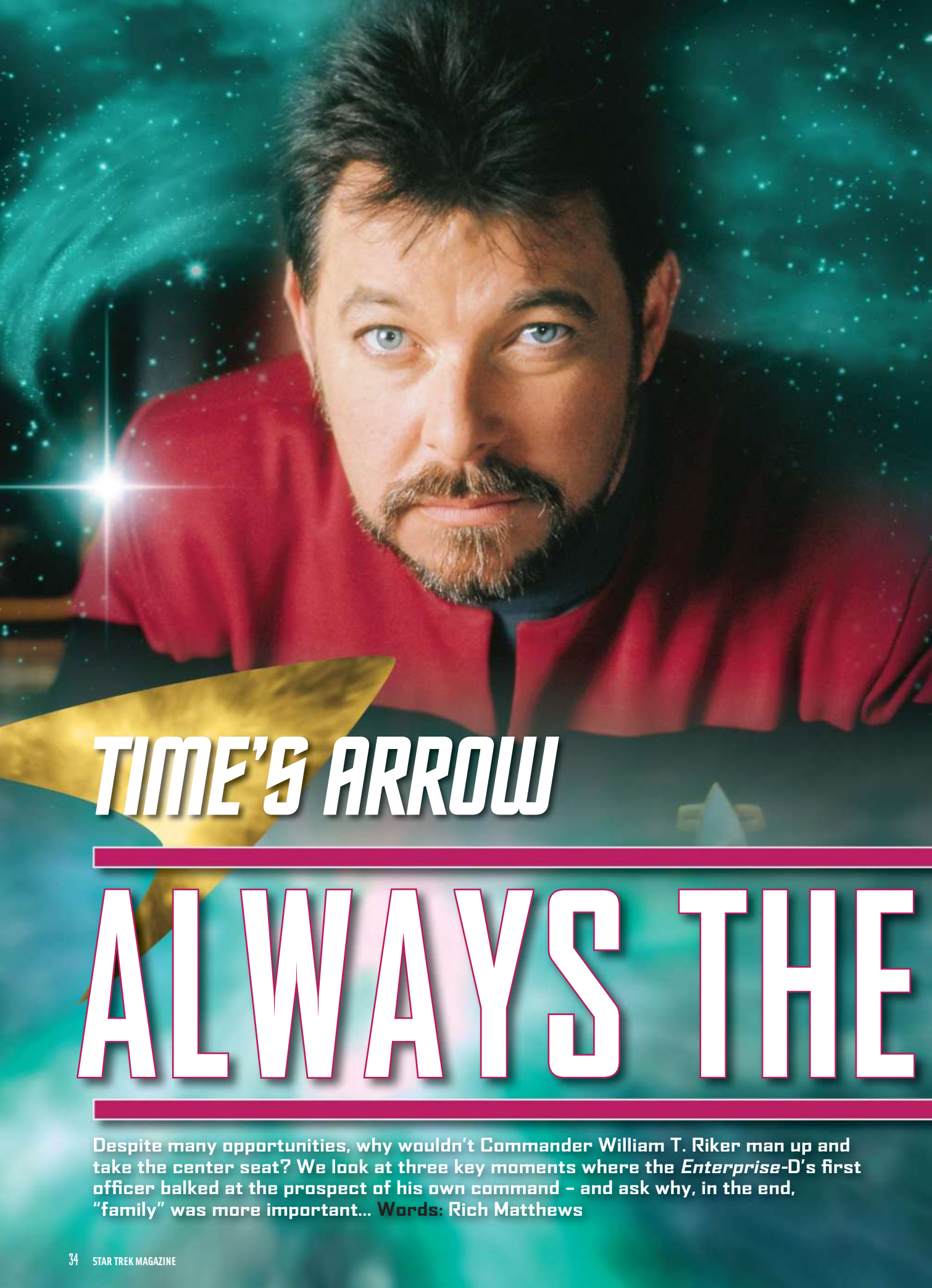
heyday, but we came in the last couple of years and ran it into the ground.

"I appreciate the fact that some fans are rediscovering what was good about *Enterprise*, but there's always a part of me that gets a cockeyed grin on my face when people talk about the 50th anniversary," Billingsley concludes. "I think, 'Well, somebody had to close the door at the end of the party.' It might as well have been us." ▲



Dr. Phlox (Billingsley) alongside his *Enterprise* crewmates





## *TIME'S ARROW*

# ALWAYS THE

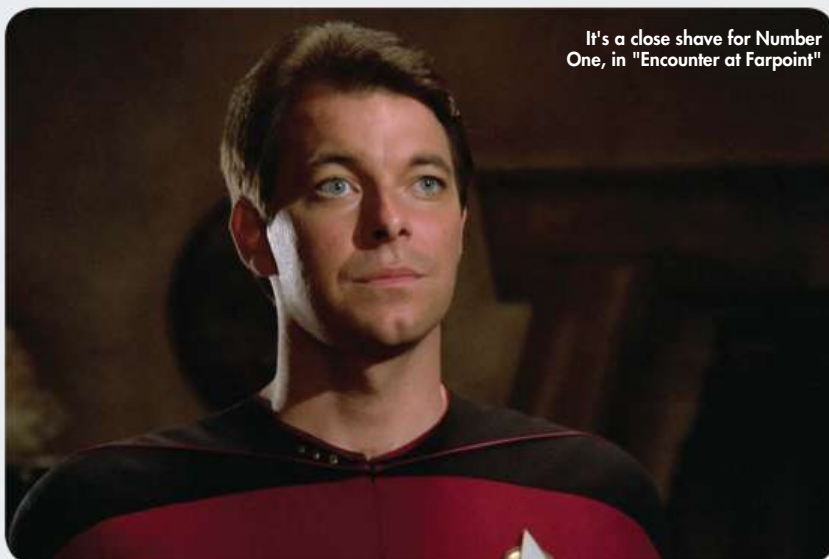
Despite many opportunities, why wouldn't Commander William T. Riker man up and take the center seat? We look at three key moments where the *Enterprise-D*'s first officer balked at the prospect of his own command – and ask why, in the end, “family” was more important... **Words: Rich Matthews**



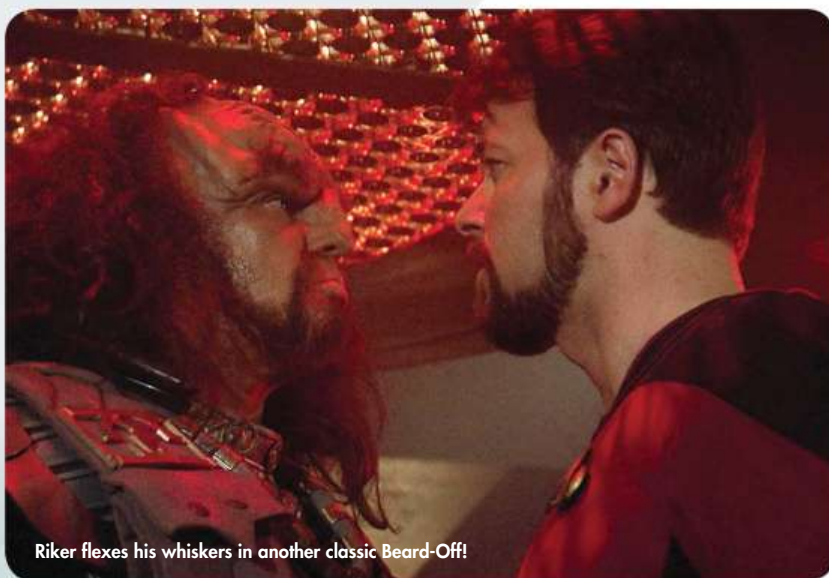
**P**ity poor Riker. You knew the *Enterprise-D*'s first officer was getting short shrift when growing a beard was the biggest moment of character development he got across seven seasons and four movies, (and why shaving it off in *Insurrection* was such a big deal too). It's no wonder Jonathan Frakes started directing – he wasn't asked to do much else while Patrick Stewart, Brent Spiner, Michael Dorn and even Marina Sirtis got all the juicy storylines. You can imagine Frakes sitting at craft services with Gates McFadden, bemoaning the lack of "going mad" or "stranded alone on the ship" bottle episodes for them to get their teeth into.

We exaggerate, of course, but there is a kernel of truth here, best exemplified by the show's inability to resolve Riker's natural career trajectory towards the captain's chair. The TV era of *The Next Generation* meant each episode had to largely stand alone, so story arcs and character paths tended to be brief, and most actors had to repeat similar tropes over and over again. So Riker – who by rights should have been promoted after his "Best Of Both Worlds" quadrant-saving brilliance – had to tread water, just to keep him on the bridge beside Picard. This inevitably meant that Riker tended to be banished to the B-story, sidelined somewhat by his android/alien/follically-challenged colleagues. Roddenberry, Berman et al did too good a job at making Riker the new Kirk, but you can't have two captains.

The *U.S. Army Handbook*'s definition of leadership is based on beliefs, values, skills, and traits like honesty, competency, intelligence, fair-mindedness, broad-mindedness, courage, imagination, vision, decisiveness, and inspiration. Add "making beards cool in space" and that's the



It's a close shave for Number One, in "Encounter at Farpoint"



Riker flexes his whiskers in another classic Beard-Off!

# BRIDESMAID





Riker prepares to join Tasha Yar's *Frozen* tribute act



"I can see right up your nose!"

## DATA CORE

### "THE ARSENAL OF FREEDOM"

SEASON 1, EPISODE 21

**When a rogue automated weapons platform traps an away team on the planet Minos, Geordi La Forge assumes command and leads the crew into battle.**

FIRST AIRED:

11 APRIL 1988

EPISODE ORDER:

20TH OF 176

WRITTEN BY:

RICHARD MANNING, HANS BEIMLER,  
MAURICE HURLEY AND ROBERT LEWIN

DIRECTED BY:

LES LANDAU

■ This was *TNG* veteran Les Landau's first directing gig on the show, and it was a baptism by fire: "The episode was in creative turmoil, going through massive, last-minute rewrites. In five years, it was the only time that we had to shut down because there was no shooting script ready to be shot." Chaos reigned because Robert Lewin's story more fully explored the burgeoning romance between Picard and Crusher – which was vetoed by Gene Roddenberry. The result was a scramble to restructure the episode (Crusher took over as the injured party from Picard), and Lewin left the show, frustrated at Roddenberry's alleged lack of interest in character development.

■ Shots of a young, clean-shaven Riker during a scene with Rice in this episode,

were reused in the series finale, "All Good Things," to depict Riker in the past. The beard would only go (well, temporarily anyway) when Deanna Troi shaves him in the hot-tub in "Insurrection."

■ The unfortunate *Enterprise-D* was still in search of a permanent chief engineer at this point, with Geordi stationed at the helm (although he does captain the *Enterprise* for a second – and last – time during this episode). Lieutenant Logan is apparently the chief, although in previous episodes we'd already seen both Argyle ("Where No One Has Gone Before" and "DataLore") and Sarah MacDougal ("The Naked Now") in charge – the absence of Wesley from this episode at least meant Logan could get on with the job without being made to look stupid.

definition of Will Riker. Given that we'd had decades of pro-Kirk programming, is it any wonder that we expected Riker to become captain, and when he didn't – and seemingly refused to – he came across as a bit of a... (ahem) *loser*? So what reasons did the writers concoct to keep Riker from accepting command, just to maintain the undeniable Stewart/Frakes chemistry? Let's take a quick slingshot round the sun to the moments when Riker was offered a captaincy, and examine why he just couldn't/wouldn't/wasn't allowed to climb aboard...

### BEAMS CAN COME TRUE

SHIP OFFERED: *U.S.S. DRAKE (NCC-20381)*

It turns out that Riker rejected his first command BEFORE he was even on the *Enterprise*. He's also subjected to a particularly cruel and ironic narrative device in "The Arsenal of Freedom," namely a stasis beam that "freezes" him for a large chunk of the episode, leaving the way open for Jean-Luc and Beverly (stranded on the planet), and Geordi (back on the ship), to dominate the action. Even though the premise of the episode – the search for the *U.S.S. Drake* – is predicated on Riker's own past refusal of the *Drake*'s center seat, meaning Riker's Academy pal Paul Rice was in the chair when the ship was destroyed by a self-upgrading defense system. Riker's reasons seem reasonably justified – with a maximum warp of 3, would you want to captain "the slowest ship in all of Starfleet?" That's how the Minosian Echo Papa 607 drone (disguised as the unlucky Captain Rice) describes the *U.S.S. Drake*. No thanks!

Riker's ambition was clearly grounded not solely in rank, but also prestige – like a magpie to a bar of well-polished gold-pressed latinum. Already XO of the *U.S.S. Hood*, Riker had his sights set on a more illustrious commission, aboard a bigger, bolder ship like the *Enterprise*. Being First Officer of the flagship would garner him more attention than the paltry *Drake*. This marked the first instance of the writers making Riker's *Enterprise*-tethered decisions seem correct by destroying the ship he'd turned down. "See, Riker



# DATACORE

## "THE ICARUS FACTOR"

SEASON 2, EPISODE 14



Riker is forced to think about who he is, and what he wants from life, when he is offered the captaincy of the *U.S.S. Aries*, and Starfleet sends his father, Kyle, to brief him. All the while, Worf gets some help from his shipmates with the Klingon Rite of Ascension.

FIRST AIRED:

EPISODE ORDER:

WRITTEN BY:

DIRECTED BY:

24 APRIL 1989

39TH OF 176

DAVID ASSAEL AND

ROBERT MCCULLOUGH

ROBERT ISCOVE

■ Riker's father not only neglected his son for 25 years, but also appears to have a very "close" relationship with Dr Pulaski – who we discover has been married three times, and prides herself on remaining good friends with all her exes.

■ In what was by now a recurring theme, director Robert Iscove found his first *TNG* assignment stymied by Roddenberry's edict that humankind has outgrown negative attitudes. Iscove tried to inject a level of emotion that he associated with the original series, which he loved, but

even though the director had the support of Rick Berman, he was overruled by the Great Bird. This led to him turning down further work, saying, "If you can't deal with the emotion, what's the point?"

■ The filming of the Rite of Ascension was chronicled by the popular magazine show, "Entertainment Tonight", with longtime host John Tesh playing a Klingon who jabs Worf with a painstick. The presenter eventually got his own trading card, where his cameo garnered the Klingon name of K'Tesh.

would have DIED if he'd taken *that* commission!" Rice took command instead, and expired at the hands of Echo Papa 607, annihilated while orbiting uninhabited Minos, previously home to the long-extinct builders of the deadly defense system that probably killed them too. Not that we're given much time to ruminate on Riker's role in all this, when there's so much sexual tension bubbling betwixt Picard and Crusher, and you've got a blind guy battling a probe in the outer atmosphere! (Yes, it was still early enough in the series for La Forge's main hook to be his hair-barrette-covered peepers).

As a side note, the ship Riker turned down was named after Sir Francis Drake, the charismatic English explorer who circumnavigated the globe, and successfully fought off the Spanish Armada's attack on 16th-Century England. It's safe to say that Jonathan Frakes could easily have played Drake, and that Riker, like Kirk, had something of Sir Francis' privateer twinkle in his eye. When he isn't trapped in a stasis beam that is...

## DADDY ISSUES

SHIP OFFERED: *U.S.S. ARIES (NCC-45167)*

At last, a promotion! Not to Captain – nope, Riker says no again – but at least to the main story of the episode! It did get a bit messy for poor old Will, though, what with his estranged daddy getting all up in his forward deflector array!

In 2365, the *U.S.S. Aries* detected intelligent life in the Vega-Omicron sector, and needed a commanding officer to lead the investigative mission ("The Icarus Factor"). Here's where Riker is undermined from the get-go. We know that Starfleet officers are rounded, erudite individuals, but does Riker strike anyone as the prime candidate for a *scientific* mission? Not to be unfair, but if you line up the *Enterprise* crew in your mind – Picard, Riker, Data, Geordi, Beverly Crusher, Worf, Troi, Wesley, even Tasha Yar – and rank them in order of scientific acumen (even if it's just to get Tribbles out of the anti-matter matrix), we reckon Riker would rank fifth, at best. Putting a positive spin on the commission, Picard tells his first officer that the *Aries* may be "a relatively insignificant ship, in an obscure corner of the galaxy, but it will be *your* ship." No doubt the words "insignificant" and "obscure" were the ones Riker heard – and maybe Picard chose them carefully, hoping they might dissuade his Number One from jumping ship?

Then, to make matters worse, Riker is emasculated by comparison to his brusque, over-achieving father, Kyle, while simultaneously having his dirty laundry aired all over the ship, causing him to act like a petulant teenager. The



Well that's one way to sort out family differences!





## DATA CORE

### "THE BEST OF BOTH WORLDS — PART ONE"

SEASON 3, EPISODE 26

The Borg attack the Alpha Quadrant, decimating Starfleet on its course towards Earth. To aid in the assimilation of humankind, the hive-minded, biomechanical race kidnap Picard and transform him into a drone called Locutus. With Riker in command (hooray!), the *Enterprise* attempts to stop the invasion, even if the cost is killing Picard in the process...

FIRST AIRED:  
EPISODE ORDER:  
WRITTEN BY:  
DIRECTED BY:

18 JUNE 1990  
73RD OF 176  
MICHAEL PILLER  
CLIFF BOLE

- Michael Piller famously wrote this cliffhanger without knowing how he was going to conclude it later that year. The writing team had struggled since the second season's "Q Who" to reintroduce the Borg, due to their monolithic hive-mind. However, Piller reworked a previously rejected "Queen Bee" idea to make Picard the face of the Borg, while the Borg Queen would eventually surface in *First Contact*. Paramount allowed them to spend more money than usual, to make "The Best Of Both Worlds" one of the most epic stories of the entire run. It was also the series' first two-parter – its success guaranteed more!
- Eventually dropped due to problems resolving storytelling logic, an early draft of the script had Picard being combined with Data to create Locutus – which would

have been truly terrifying, and perhaps too devastating for fans.

- Wolf 359, perhaps one of *Star Trek's* most famous locations, is a real star that lies approximately 7.8 light years from Earth. A very faint red dwarf, it is the fifth closest star to our own sun.
- In a wonderful example of creative thinking, one of the episode's most indelible visuals was entirely unplanned. Michael Westmore's son found a cheap, inch-long laser in their workshop, and decided to incorporate it into Locutus' headpiece. Westmore Sr. admits that they had no idea how the laser would look on camera, but when the rushes were first screened, Rick Berman declared, "Oh my god – what a great effect!"

Rikers had become estranged after the death of Will's mother, and career was an obvious escape for Kyle, and for Will too. But here's where Will finally gets some proper character development. By specifically *choosing* not to become captain, it became clear Riker wasn't Kirk, and with Picard slowly loosening up and getting more "romantic," Riker was also allowed to change course. This may simply have been a need to justify his remaining on the *Enterprise*, but nonetheless his outlook on life was changing. The *Enterprise* crew was the catalyst for a shift in attitude away from career and towards a more rounded sense of purpose. He wasn't ready to settle down with Deanna when they first met, but working next to people of character, surrounded by families, and with a paternal/fraternal surrogate in Picard, and an avuncular relationship with Wesley Crusher, Riker's sense of self was (gradually – we're talking impulse power) redefined. His father followed career and ambition over family. Riker, in contrast, found that rare balance of life and work. Reconciliation with Kyle and acknowledging the events surrounding his mother's death allows Riker to recognize the change. "Right now, the best place for me is here," he says, describing his decision as "motivated self-interest."

And maybe because this decision was rooted in a genuine progression for the character, they didn't blow the *Aries* to bits just to make the choice seem valid, making it the only ship turned down by Riker that didn't end up as so much atomized space dust.

### RESISTANCE IS FUTILE

SHIP OFFERED: *U.S.S. MELBOURNE (NCC-62043)*

The poor *Melbourne* wasn't so lucky. Although, to be fair, it was one of dozens of ships to buy the dilithium farm. By the end of the third season, Riker's career woes fell back to the B-story (or C-story, if we're honest), but at least it's in the Single Best Episode of *Star Trek* Ever Made (TM)!

This was the biggie. Starfleet *really* wanted Riker to take command of the *Melbourne* in 2366. Two words: The Borg. Yep, the future of the entire Alpha Quadrant hung in the balance, and Starfleet was throwing everything they could at the Collective badasses. And with eager young bloods, like Lt. Commander Shelby (ice-perfect Elizabeth Dennehy) taking full advantage – if they survived, of course – the time was ripe for Riker.

It seemed like everyone above him in the chain of command was telling him to do his business or get off the pot – including Picard: "She's a fine ship, Will." "Yes, but she's not the *Enterprise*," was Will's reply. Was his attachment to his home and Starfleet family now so strong





Rising star Lt. Commander Shelby (Elizabeth Dennehy) even outshines Riker's beard

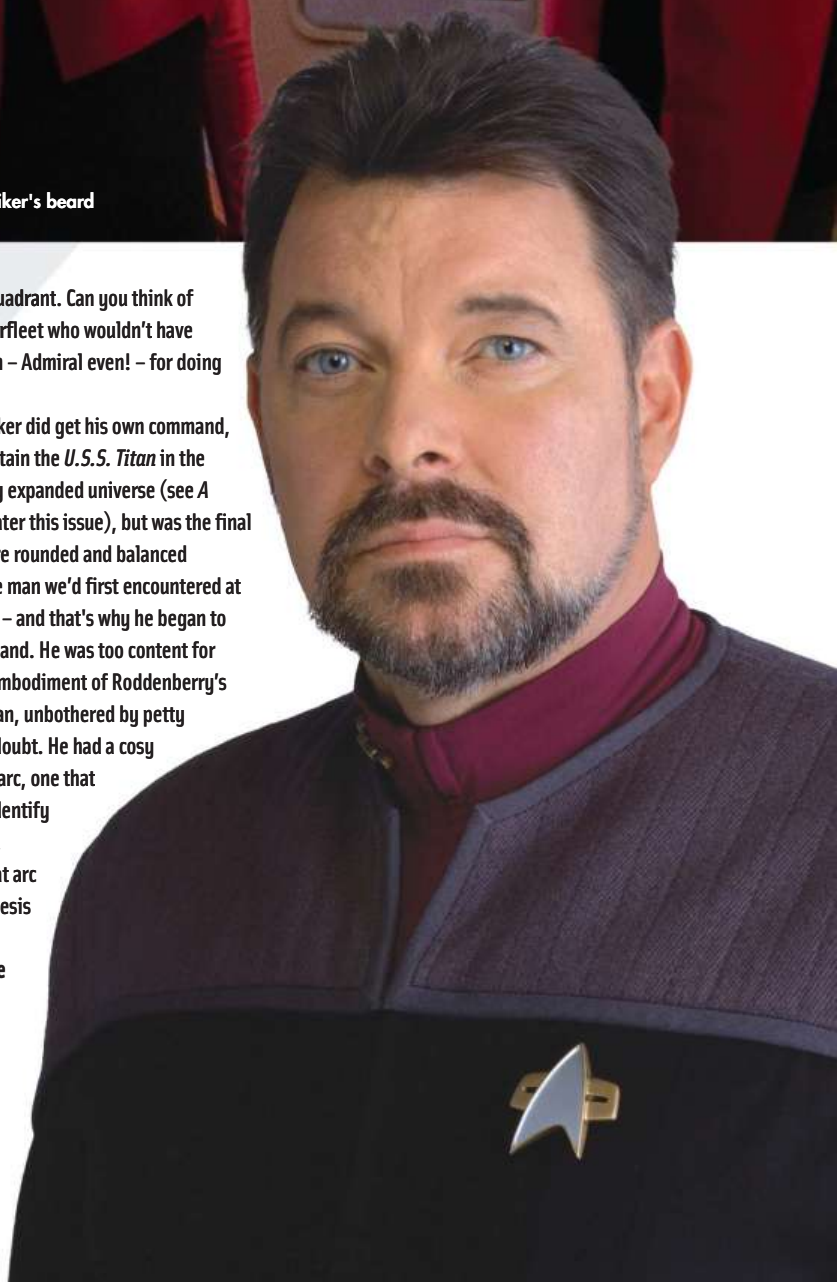
that nothing could prise him away? Was he waiting for Picard to move on, get promoted, or retire? Had he swapped one prodigal father for a sterner-yet-warmer surrogate, from whom he wanted to inherit the family business?

So here was the great fake-out. For a moment, *The Next Generation* had us convinced that Patrick Stewart might actually leave the series and make way for Frakes. How else could the Picard-assimilated-into-the-Borg-as-Locutus storyline finish? Riker, finally in charge, gave the order to "Fire!" at Picard on the Borg cube. The irony was lost on no-one that Riker's first true test as captain was against his mentor – a test that he sailed through with flying colors, saving Earth from those pasty-faced, cybernetic assimilators. And saving his captain too. But once Picard was back (after only one episode of recovery, episodic TV fans), Riker was forever relegated. The series couldn't play that hand again without sacrificing dramatic credibility, so Riker's change became the new normal, leading him back into Troi's loving embrace (once Worf had been transferred to *Deep Space 9*, of course...)

And guess what became of the *Melbourne*? KER-BLOOEY! Annihilated at Wolf 359. In this case, there can be no doubt that, had Riker taken command, he would have perished. Instead, he

saved the entire quadrant. Can you think of *anyone* else in Starfleet who wouldn't have been made captain – Admiral even! – for doing as much?

Eventually Riker did get his own command, stepping up to captain the *U.S.S. Titan* in the franchise's literary expanded universe (see *A Novel Approach*, later this issue), but was the final screen Riker a more rounded and balanced individual than the man we'd first encountered at Farpoint? Perhaps – and that's why he began to seem somewhat bland. He was too content for good drama, the embodiment of Roddenberry's 24th Century human, unbothered by petty emotions or self-doubt. He had a cosy arc, a very human arc, one that many adults can identify with and aspire to. Whether or not that arc was fair to the genesis of the character or the ambition of the actor is irrelevant. He could never leave. It wouldn't have been the *Enterprise* without him. 🚀







# THE BIG





# STAR TREK A NOVEL APPROACH

A reputation for dashing heroism and a quick wit marked out William Riker's career trajectory early on, but it was many years before he finally took command of his own ship – thanks to Pocket Book's *U.S.S. Titan* series of novels. *Star Trek* author James Swallow reveals what he thinks makes Riker tick...

Words: **John de Gruyther**

**T**ake a good look at Riker in his early days, and you're left with the impression that he is a man with an identity crisis. On the one hand, he's something of a Kirk wannabe; all fist-fights and pretty girls. But, as *The Next Generation* progressed, Riker transformed into a much more developed figure, and really hit his stride during his impressively bewhiskered golden age. It was easy to envision him as a future captain, yet (as we discovered in this issue's *Time's Arrow*, see page 34) Riker repeatedly turned down the chance to take command of his own ship.

With a service record aboard the *Enterprise* that clearly hinted at Riker's potential, fans were delighted when Pocket Books followed through on the idea of a Riker-led starship, beautifully exploring his further adventures in the *Star Trek: Titan* series – 14 novels to date, with the latest, "Sight Unseen," due in October 2015.

The *Titan* novels cleverly mix well-known *Trek* favorites (Tuvok and Troi join Riker's crew) with minor characters from the *Trek* canon (such as Melora Pazlar, from *Deep Space Nine* episode "Melora"), given more prominent roles, and adding a host of intriguing new characters as Riker's new ship heads out on exciting new voyages into unexplored space.



# CHAIR







Leaving the *Enterprise* for new frontiers (*Star Trek: Nemesis*)



Boldly groomed

## "I LIKE RIKER'S STRENGTH OF CHARACTER, I LIKE HIS DEDICATION."

In "Synthesis", written by James Swallow, the *Titan* crew make one of their most startling discoveries yet – an entire race of artificial intelligence beings, in the guise of seemingly human-made machines, their mission to defend the universe from the mysteriously devastating Null.

All the books in the series present the reader with a fantastic ensemble of characters, but in

"Synthesis" it is Riker particularly who takes center stage. With several *Titan* titles to his name, Swallow is a man who knows how to get under the skin of Riker, and he is clear-minded about the bearded one's key attributes.

"I like Riker's strength of character, his dedication. He is adventurous and happy-go-lucky. He doesn't take things too seriously, and this is a nice contrast to Picard, particularly in the first season of *The Next Generation*, where Picard is very serious. Riker's lighter touch on the tiller, as it were, makes him a compelling character."

Swallow is unequivocal when it comes to what makes Riker such an ideal commander-in-chief: "He's certainly the kind of leader that I would want to serve under, if I were in Starfleet. He's also the kind of guy you would want to hang out with at Ten-Forward."

But there is more to Riker than meets the eye; he is perhaps one of the most interesting characters in *Trek* history when it comes to character development, as Swallow readily agrees.

"Riker has absolutely grown, as the show and books have progressed," says Swallow. "He is nuanced, because there is a lot going on under the hood, especially if you look at his background with Troi. You get the impression that perhaps he was a bit of an idiot before he was on the *Enterprise*, and that he didn't treat Deanna very well. But he has matured, and as



a writer that is interesting, because you get a sense that he has had a story arc before we even met him. He has gone from being a bit of a dog with the ladies to a committed family man, and this evolution of character is intriguing. His character still has a lot of places to go, he is never static."

## SYNTHESIZED RIKER

Riker's growth beyond the TV show sees him facing emotional trauma, when he and Troi have trouble conceiving a child, and eventually we see him embrace fatherhood and marriage, as well as revealing his very human fear of failure. Through the sprawling *Titan* novels, we finally get to see Captain Riker, and it's fun to contrast his command style with that of Captain Picard, as Swallow explains.

"He is a bit more fast and loose with things. He's not the kind of guy who is going to go straight to the rulebook, and he gives his people a lot more latitude. Riker is the kind of Captain that surrounds himself with people who can make the right calls instinctively. If you are a smart manager of people, you work collaboratively."

The popular onscreen traits of Riker – his humor, collaborative approach, and penchant for spontaneously playing the trombone – remain firmly intact throughout the *Titan* series,

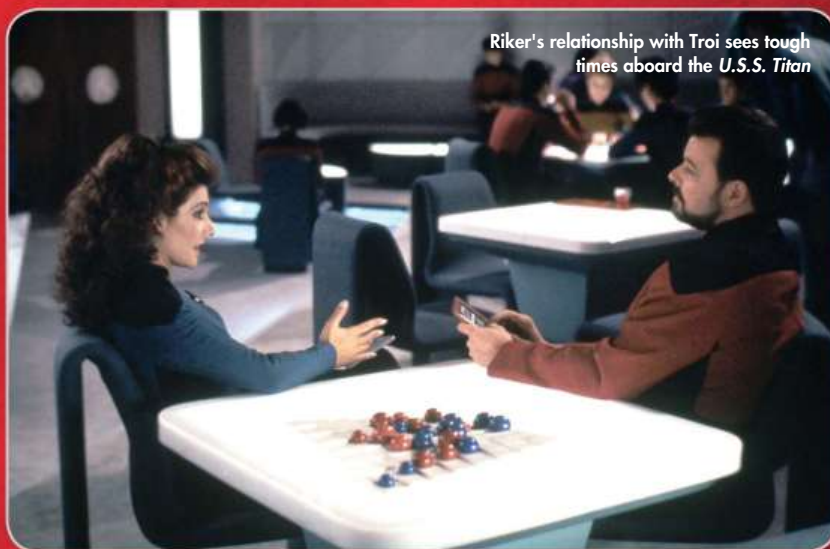
although a new chapter is added to Riker's life: family. The themes of family, fatherhood, and the challenge of character evolution, are the things that have pre-occupied Swallow most in his Riker writing experience.

"There are two schools of thought with tie-in literature; some writers want the characters to be set in amber, so that they can go on new adventures but they never really change; the alternative is that you can make things more interesting. I want to see where Riker goes next, and that's why it's cool to see him as a family man, in a literal sense, when he and Troi have their daughter, Tasha, and in a figurative sense because he takes on this paternal role with his crew; they are like a family to him. Most people who have kids will tell you that it radically changes their worldview. That's something I have tried to bring to the fore; how is Riker changed by these responsibilities, and how does he deal with these changes?"

But despite his familiar sense of humor and new -found responsibilities, Riker is still capable of making tough calls in "Synthesis"; completing his mission despite Troi's safety being uncertain, and being potentially responsible for preventing a new life from existing.

Swallow's book is a bold amalgamation of everything that makes *Trek* great; it combines classic *Trek* philosophy with mind-boggling

**"RIKER IS THE KIND OF CAPTAIN THAT SURROUNDS HIMSELF WITH PEOPLE WHO CAN MAKE THE RIGHT CALLS INSTINCTIVELY."**



Riker's relationship with Troi sees tough times aboard the *U.S.S. Titan*



## STAR TREK TITAN NOVELS BY JAMES SWALLOW

### "Synthesis"

First published: October 2009

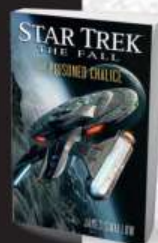
A civilization of artificial life-forms is locked in an endless war against a subspace entity known as the Null. After an encounter with the A.I.s, *Titan's* computer is given sentience, and the crew of the *Titan* must face some tough ethical calls. The A.I. known as White-Blue challenges the notion of what life really means and tests how far Riker will go to preserve it.



### "The Fall: Poisoned Chalice"

First published: November 2013

Following a horrific terrorist attack on the Federation, Riker and the *Titan* are recalled to Earth. Once there, Riker finds himself caught up in a web of investigations into several Starfleet officers he considers friends. Tuvok, Riker, and the entire crew are faced with truths that will not be easy to bear.



### "Sight Unseen"

First Published: September 2015

In the wake of political upheaval across the United Federation of Planets, Admiral William Riker and the crew of the *U.S.S. Titan* must risk everything in a fight against an unstoppable invader – or a horrific threat will be unleashed upon the galaxy!





## DATA CORE

### THE TITAN NOVELS

#### "Taking Wing" by Michael A. Martin and Andy Mangels

First published: April, 2005

Following the events of *Star Trek: Nemesis*, Riker and his new crew are assigned to facilitate peace talks between the leading factions from the remnants of the Romulan Star Empire. But the situation is perilous, and the *Titan* crew must deal with the Tal Shiar, who are still in business and trying to further their own interests.

#### "The Red King" by Michael A. Martin and Andy Mangels

First published: October, 2005

The crew of *Titan* are unwittingly propelled into another galaxy where they encounter the Neyel. A young Neyel forms a bond with Riker, and the captain must face demons from his past if he is to rescue his crew.

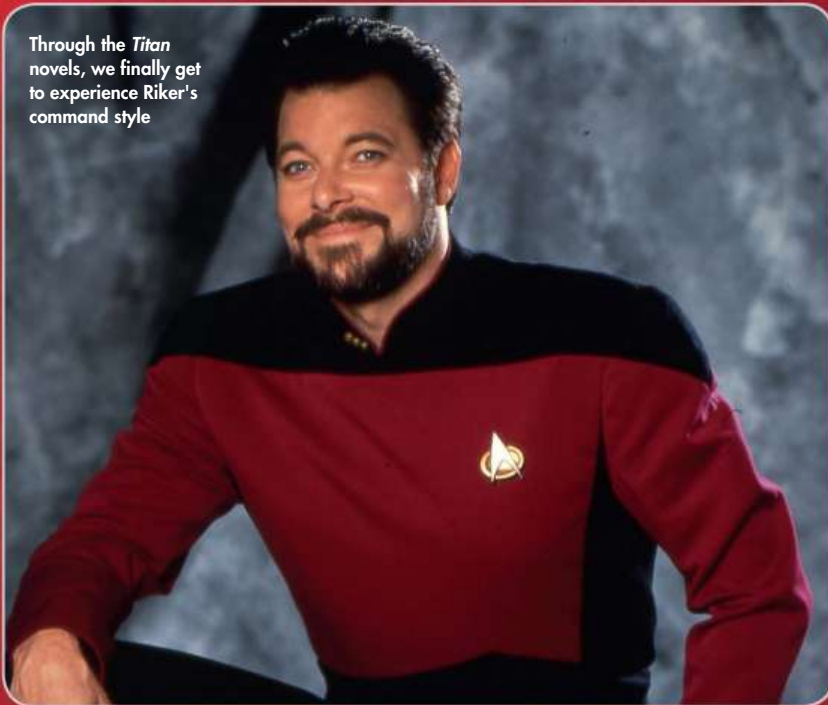
#### "Orion's Hounds" by Christopher L. Bennett

First published: January, 2006

Riker lands at the center of a complex conflict – does he pass judgment on another species' culture, or allow the genocide of an innocent race of beings?



Through the *Titan* novels, we finally get to experience Riker's command style



creations like gigantic A.I. moons, which could have fallen from the pages of a Steampunk graphic novel. Swallow explains the genesis behind the story.

"I felt we had never seen a whole civilization of artificial intelligence, and this intrigued me, because there is a particular idea behind the *Titan* novels that the *U.S.S. Titan* is the most species-diverse crew in Starfleet, which is a really cool idea. But when I thought about it, I realized that they have no artificial life. So I called them on it, and they meet a species who say, 'Well, you're not that diverse are you, because you discriminate against artificial life.' Part of what is great about *Star Trek* is that it challenges pre-conceptions."

#### THE ULTIMATE DIFFICULT EX

"Synthesis" also presents us with the concept of *Titan*'s computer becoming a fully sentient member of the crew, initially taking the holographic form of Minuet, a holodeck character first introduced in *The Next Generation* episode "11001001."

"I thought it was a fun idea to make *Titan*'s avatar essentially one of Riker's ex-girlfriends, and I chose Minuet specifically because the episode where she appeared was a favorite of mine. It's a great Riker episode. I also thought it would be a fun twist to present the story as a love triangle narrative, with the readers thinking it was going to be about the A.I. trying to seduce Riker,



What a charmer ("11001001")

and get in the way of his relationship. I liked the idea of wrong-footing people, because of course, it is not about that at all."

If the idea of a sentient vessel seems familiar to you (Neil Gaiman's 2011 *Doctor Who* episode, "The Doctor's Wife," sees the titular hero's time ship, the TARDIS, take on the appearance of a woman), Swallow is too modest to take any credit for originating the concept.

"The idea of a sentient starship is not a new one. That's a science fiction trope that's as old as the hills, but the thing that fascinates me about *Trek*'s relationships with A.I.s is how badly things turn out. When they turn up they are evil, like the Moriarty holodeck character, or Lore. Whenever they encounter a synthetic life-form, it always wants to kill someone. The only example of a positive relationship is Data, so I wanted to redress the balance a little bit. They have the technology to make self-aware computers, but they choose not to, and I wanted to explore the





Picard's protégés, Riker and Worf, prepare for battle

**"STAR TREK HAS ALWAYS BEEN ABOUT THE CONCEPT OF 'TOGETHER WE ARE STRONGER,' AND IT DOESN'T MATTER WHERE YOU COME FROM, WHATEVER YOUR RACE OR COLOR, TOGETHER WE CAN ACHIEVE."**

idea of what would happen if they asked a fully sentient computer to self-destruct. Isn't that the same thing as asking a human to shoot himself? What happens if the ship doesn't agree with you?"

The theme of parental responsibility is also never far away from Swallow's mind, and the idea of parenthood is threaded throughout "Synthesis."

"Riker is right in the middle of all this. He has just become a Dad when *Titan*'s computer becomes self-aware," says Swallow, "It's like a newborn child, going from being a kid to a moody teenager, then into [adulthood], in the space of just a few days – and Riker sees his own daughter's future reflected in the way that *Titan*'s A.I. grows up."

Then you have the larger ideas of the responsibilities that humans have if they create artificial life. Xin Ra-Havreii, *Titan*'s chief engineer, is the archetypal guy who is so not ready when his girlfriend turns round and says, 'I'm pregnant,' yet – because he is one of the designers of *Titan* – he finds himself thrust into the role of father figure when *Titan* starts talking back to him."

### THE TRUTH WILL OUT

Continuity, and staying true to well-known characters, over a large number of books by different authors, is an important concern for Swallow, and he gives an intriguing insight into the sometimes collaborative – and sometimes tense – nature of writing for the expanded universe.

"I made sure I read all the other novels, and I was given the *Titan* series bible with a brief to create something with an original series vibe, but set in the world of *The Next Generation*," explains the writer, "Speaking personally, I try my best to not step on the toes of the writers that came before, so 'Synthesis' has nods to Chris Bennett's 'Over a Torrent Sea,' and I try to get a sense of the characters from the previous books, and include a few references to what has come before. We don't have a gun to our heads about these sorts of things, but there are certainly some choices in the books that followed 'Synthesis' that I didn't agree with, and I wasn't party to these decisions, or even asked my opinion. You pass



## DATA CORE

### THE TITAN NOVELS

#### "Sword of Damocles" by Geoffrey Thorne

First published: December, 2007

The people of Orisha have long lived under the oppressive watch of "the Eye," and for one member of Riker's crew, their lifelong quest to balance faith and scientific truth will require a heart-breaking decision to be made.

#### "The Destiny Trilogy" by David Mack

First published: September 2008

The Borg return – and this time their single objective is the complete annihilation of the Federation. This epic trilogy sees the crews of the *Enterprise*, *Titan* and *Aventine* discover the origins of the Borg, and face their biggest battle yet.

#### "Over a Torrent Sea" by Christopher L. Bennett

First published: February 2009

The *U.S.S. Titan* discovers the uninhabited planet Droplet, an inhospitable water planet where life surely cannot exist – until a chance contact leads to the discovery of a strange new life form.







## DATA CORE

### THE TITAN NOVELS

#### "Typhon Pact: Seize the Fire" by Michael A. Martin

First published: November 2010

The *Titan* discovers a technology that could be a massive boost to worlds crippled by the Borg invasion, but the technology is also wanted by the Gorn.

#### "Fallen Gods" by Michael A. Martin

First published: July 2012

*Titan* visits the planet

Ta'ith, home to a once-great civilization that may hold the very secrets that they require. As Riker finds himself in conflict with the Andorian government, a terrible threat is uncovered that has lain dormant for over two centuries.



#### "Absent Enemies" by John Jackson Miller

First published: February 2014

Newly promoted to Admiral, Riker and the crew of the *U.S.S. Titan* are ordered to Garadius IV, where they discover a mysterious new threat to the entire Federation...



Back where it all began

## "I WANT TO SEE WHERE RIKER GOES NEXT, AND THAT'S WHY IT'S COOL TO SEE HIM AS A FAMILY MAN."

the baton on to the next writer, but it's up to them to decide how deeply they want to invest in what you've created. I make it clear to the other writers that my door is always open if they want to discuss things."

The standout character in the "Synthesis" novel is the A.I., White-Blue, who takes on the form of a mechanoid arachnid, and who, by the end of the novel, is tantalizingly poised to become the newest member of the *Titan* crew. But this development only occurred because of an act of authorial spontaneity.

"Initially, I wasn't going to end the novel that way. It was just going to show White-Blue thanking Riker for letting him see there is a universe to explore, and we would be left with him heading out on his own. But, literally as I wrote the last page, it occurred to me – why doesn't he just go with *Titan* and join them in their exploration? It makes perfect sense!"

The diversity of the *Titan* crew is highlighted many times during the course of the books, and Swallow is perfectly placed to comment upon this, having carved out his own piece of *Trek* diversity folklore, being the only British writer to have written for *Trek* on television, being credited with story concepts for two *Voyager* episodes. Swallow feels that this diversity is more than a gimmick.

"*Star Trek* has always been about the

concept of 'together we are stronger', and it doesn't matter where you come from, whatever your race or color, together we can achieve. It is the core value of *Star Trek*, so it is incredibly important to maintain that."

The eclectic nature of the *Titan* crew is a real attempt to return to the original philosophy of the show. The novels show wonderfully different species working together, each integral to the plot rather than stunt casting, as plot devices, or attempts to be politically correct.

"The good thing about *Titan*," says Swallow, "is that we can have these incredibly weird and wonderful aliens because we have no effects budget. So, we can say this character looks like a lava lamp, or this one is a cybernetically-enhanced kangaroo. You just don't have to worry about budgetary restrictions."

Characters like Pazlar, an Elaysian who has to wear a low gravity suit; Chaka, a giant insectoid Pak'Shree who can barely fit through the corridors; and Torvig, a cybernetically enhanced Choblik, have to work together to overcome their seeming incompatibility with humanoids. And driving them all forwards together is the warmth, leadership, and personality of William T. Riker. He is their leader and their friend, and they wouldn't have it any other way. 📖



# STAR TREK™

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# treknology

Compiled by Chris Dows

## TALKING POINT

### Treknologies Converge on the Combadge!

While the Kirk-era communicators are dripping with retro-cool, (and now a *Bluetooth reality* - see *Status Report! Ed.*) there's no denying the apparel appeal of 24th-Century Combades. These compact, long-range communication devices instantly translate alien tongues and locate the wearer in an emergency - in fact, they should be standard issue for teenagers!

Now, three recent technological advances could converge to produce a real-life unit. A team at the UK's University of Bristol have developed a technique allowing transmission and reception on the same channel, simultaneously, cutting the required bandwidth by half, while reducing power requirements and expanding data rates. Over

at the University of California, researchers have applied magnetic spin waves to language pattern recognition, and their magnonic holographic memory device takes only 100 nanoseconds to detect regularities in verbal signals, making almost-instant translation a cinch. Finally, scientists at the University of Texas have refined GPS receiver sensitivity by a factor of 100 in their GRID unit, using low-quality cellphone antennae to give inch rather than yard-accurate location information. So long as it fits in a delta-shaped badge smaller than a hubcap, we'll be happy.

Depending on topographical factors, an average fully charged cellphone has a maximum range of around 45 miles from a network tower. Starfleet Combades extend over 300 miles.

## PROBING THE UNIVERSE

### NASA Makes It So... Tiny!

Some conditions faced by Starfleet crews pose so many unknown factors, or are clearly too hazardous to approach, sending an away team is out of the question. Then, the only way to gather information safely is to launch a space probe. *Galaxy*-Class Starships pack a dazzling array of units, from multi-functional Class 1 probes to probes that are mission and data-specific. Luckily Starfleet exists in a future where money is no longer a problem, unlike cash-strapped NASA, so it's not surprising that the 21st-Century Space Agency are investing in inexpensive small-satellite technologies to produce single-use devices, designed to gather information on extra-terrestrial physical phenomena. Their CubeSat Application for Planetary Entry Missions (CAPE) program is currently developing the

Micro Re-entry Capsule (MIRCA), a prototype vehicle that will be tested for durability and stability later this year by dropping it from a high-altitude weather balloon. The design is tiny - just four inches long, and weighing less than 11 pounds - but the range of sensors makes CAPE highly mission flexible and, crucially, cost-effective.

MIRCA consists of two modules - propulsion, and a section for planetary entry. Similar to Starfleet probes, the entry module continuously transmits atmospheric conditions, temperature, and planetary composition data from its sensors until signal loss or failure.

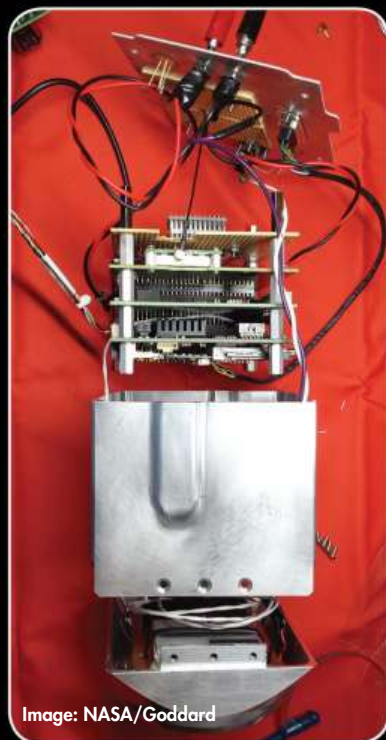


Image: NASA/Goddard





As wet as a British summer

## WATER, WATER, EVERYWHERE...

### Is Earth's Water Really Alien?

Do you remember the trouble Tom Paris got into, helping out the Moneans in "Thirty Days"? He destroyed their oxygen refineries (smashing the Prime Directive at the same time) to help save their "world ocean" from evaporating into space.

If an entire water planet seems like pure sci-fi (we know who you are, *Waterworld* fans...), think again. Researchers at the UK's University of Warwick analyzed the levels of hydrogen and oxygen released following a 560-mile-wide asteroid's collision with a White Dwarf star. Their conclusions suggest that the body contained the equivalent of 35% of the Earth's total volume of water. Add that to the study of asteroid fragments that have landed on this planet over the years, and the argument that water fell to Earth via asteroid is beginning to seem ever more compelling.

Not only did the Earth's oceans most likely come from water-rich planetary bodies, it is entirely possible this process is being repeated across the Universe, significantly increasing the prospects of life developing on other planets.



"Projecting distance to the nearest ice cream parlour..."

# AVOIDING THE VOID

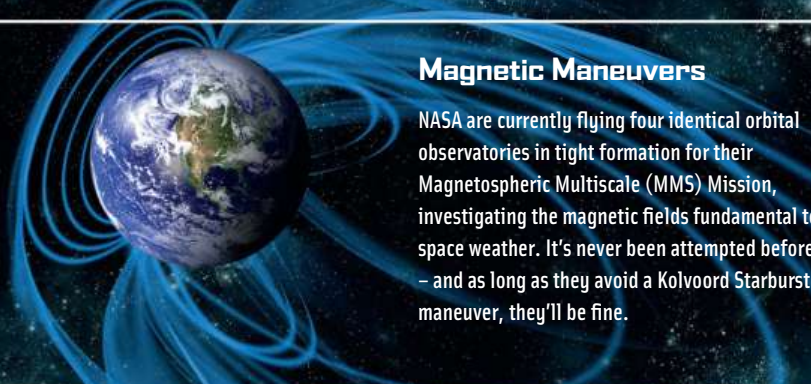
## Is It A Bird? Is It A Plane? No It's Supervoid!

One particularly nasty region of space that *Voyager's* crew were unfortunate enough to traverse was The Void (from the episode of the same name). Devoid of planets, stars, or energy, it created all sorts of problems for them – and here's the bad news: in 2004, scientists mapping the Cosmic Microwave Background (CMB) of the Universe discovered a massive supervoid, 1.3 billion light-years wide, in the southern galactic hemisphere – a mere three billion miles away! In celestial terms, that's a short hop.

While Big Bang theorists expected to find "warmer" and "cooler" parts of the cosmos, the sheer size of this "Cold Spot" surprised everyone, and it's taken until now for a team at the Institute for Astronomy at the University of Hawaii to provide a likely explanation for it, suggesting it may be evidence of an anomaly in standard cosmology, and that there may be an enormous, large-scale structure affecting the distribution of mass in the Universe.

An area devoid of stars or energy? Sounds like the perfect place to set a celebrity reality show!

# IN FORMATION



## Magnetic Maneuvers

NASA are currently flying four identical orbital observatories in tight formation for their Magnetospheric Multiscale (MMS) Mission, investigating the magnetic fields fundamental to space weather. It's never been attempted before – and as long as they avoid a Kolvoord Starburst maneuver, they'll be fine.



## ABOUT CHRIS DOWS

Chris Dows has been involved with *Star Trek* for over 18 years, writing for *Deep Space Nine* comics, the *Star Trek Fact Files*, *StarTrek.com* and TokyoPop's *Star Trek: The Manga*. A regular contributor to *Star Trek Magazine* for a decade, he gained his PhD in 2007, and lectures in writing at the University Centre, Grimsby.



# trek futures past

By Chris Dows

The Innovations Of The Past That Shaped The *Treknology* Of Tomorrow.

## FOLLOW THAT STAR

### Charting The Development Of Star Maps

Since the earliest days of exploration, the heavens above have been an essential navigational tool for Earthbound explorers. Long before accurate maps were created and views of the world standardized, Celestial Cartography was the only way for seafarers to cross seemingly endless expanses of unfamiliar territory, and find their way back home.

While those same celestial bodies have provided the imaginative backdrop for *Star Trek*'s intrepid adventurers, how did our real-world awareness of the space around our planet expand into three dimensions and beyond?

It is the constancy of stars and their relative positions to each other that has made Celestial Cartography so vital to exploration past, present and future; navigation requires measuring devices and calculation, but it also needs a fixed point or, at least, references whose movements can be relied upon. The first Star Maps can be found on ancient Egyptian tombs, and the first printed – and surprisingly accurate – examples were created in 11th Century China. Star Tables, calculations based on extensive observation, reach back to the 2nd Century, when Roman Scholar Claudius Ptolemy compiled the *Almagest*, the oldest written treatise

on the motions of 400 planetary bodies.

While enormously influential, Ptolemy's work suffers from two crucial misconceptions – that the Earth is unmoving at the center of the cosmos, and that all planetary orbits around it are circular. It would be well over a thousand years before this view was challenged and corrected, but the 13 books making up the *Almagest* were a vital reference. Many Star Maps were created from his data; some of the representations were works of art, others fanciful and bordering on the dangerous – due

to their interpretation of already inaccurate data – but, even as late as the 13th Century, they were used to create the *Alphonsine Star Tables*.

Three hundred years later, the painstakingly accurate celestial observations undertaken by Danish astronomer Tycho Brahe corrected one of the errors, when he proposed the heliocentric model of the solar system. Early in the 17th Century, German mathematician Johannes Kepler built on Brahe's work, adding his own conclusion that planets followed an elliptical orbit – and, correcting the second flaw in the *Almagest* – to produce the *Tabulae Rudolphinae*. These were accurate to within one arc minute, and

Sextants have been used as a navigational aid for centuries



## TREKNOLOGY TIMELINE

### 15th Century B.C.

- The ceiling of Egyptian architect Senenmut's tomb features an extensive Astronomical Chart

### c.150 A.D.

- Almagest* collection of books is published by Claudius Ptolemy

### 1515

- Albrecht Dürer engraves first European printed Star Charts

### 1092 A.D.

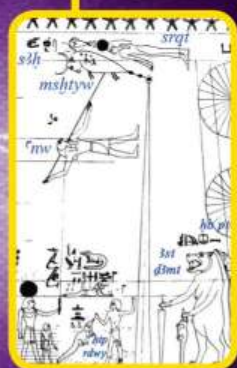
- Chinese astronomer Su Song creates printed Star Maps based on observations of scientist Shen Kuo

### 1801

- Uranographia sive Astrorum Descriptio*, a large Star Atlas featuring twenty copper plates, published by Johann Elert Bode

### 1603

- Johann Bayer publishes first Western modern Star Map *Uranometria* from Tycho Brahe and Johannes Kepler's *Tabulae Rudolphinae*





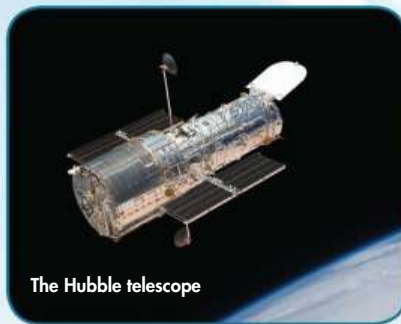


A representation of the Christian celestial hemisphere, created by Andreas Cellarius, published in Amsterdam, ca. 1660.

featured detailed information on 1,006 stars and planets, with instructions on how to calculate planetary positions.

With this firm scientific foundation, and increasingly sophisticated telescopes, the heavens began to expand outwards. Polish astronomer Johannes Hevelius' *Firmamentum Sobiescianum sive Uranographia*, of 1687, featured a 56-sheet atlas of 1,564 stars, including seven newly discovered constellations, and forty years later the first Astronomer Royal in the United Kingdom, John Flamsteed, catalogued 3,000 stars in his *Atlas Coelestis*. Lithuanian astronomer Friedrich Argelander's *Bonner Durchmusterung*, the last star catalogue, covered a staggering 324,000 stars, mostly in the Northern Hemisphere. From 1914, photography took over, with Englishman John Franklin-Adams' Charts, and as optical

sensitivity increased, so did the number of stars being detected. The development of radio, x-ray and gamma-ray telescopes during the 20th and 21st Century allowed astronomers to see further yet. As all Earth-bound systems suffer the same environmental disadvantages (the clag of an atmosphere to peer through), many space



The Hubble telescope

telescopes have been launched, but two missions in particular – the European Space Agency's 2013 GAIA and NASA's 1990 Hubble Telescope – have added the most detail to Celestial Cartography. GAIA is particularly valuable, as it is designed to construct a three-dimensional map of around a billion astronomical phenomena – which sounds a lot until you realize that represents just 1 percent of the Milky Way.

It's of little surprise, therefore, that virtually every Starfleet mission from the days of the *Enterprise NX-01* has included a cartographic function. Captain Archer's prototype Starship included Astrometrics, a department dedicated to recording and cataloguing areas of the galaxy and anomalies not previously encountered. *Constitution*-Class vessels also carried a specific cartographic section, committed to surveying unknown regions of space or updating previous charts, adding to the ever-expanding data on the Alpha and Beta Quadrants. *Galaxy* and *Sovereign*-Class ships incorporated advanced Stellar Cartography departments; under the command of Captain Jean-Luc Picard the *U.S.S. Enterprise 1701-D* and *1701-E* undertook many specific mapping missions.

Perhaps the greatest example of Celestial Cartography comes from the *U.S.S. Voyager*'s seven-year journey through the unexplored Delta Quadrant. Because the *Intrepid* Class was designed for long-range exploration, its enhanced navigational sensors were put to exhaustive use mapping the region, as it made its often dangerous way back home. Its Astrometrics lab was continuously upgraded and refined, because Captain Janeway realized that knowing where they were – and where they were going – was as vital to them as it was to the earliest explorers on the high seas.

# 1929

- Hans Vehrenberg's *Atlas Stellarum* features stars to a magnitude of 14

# 1990

- Hubble Space Telescope is launched; distant stars and galaxies are detected for the first time



# 2013

- GAIA launched, its mission to map position, distance and motion of 1 billion stars and generate a three-dimensional representation of the local Universe

# 2153

- Enterprise NX-01* surveys a super-massive hypergiant star

# 2354

- U.S.S. Raven NAR-32450* is transported from the Beta to Delta Quadrant while studying The Borg Collective. Extensive maps are generated during this mission

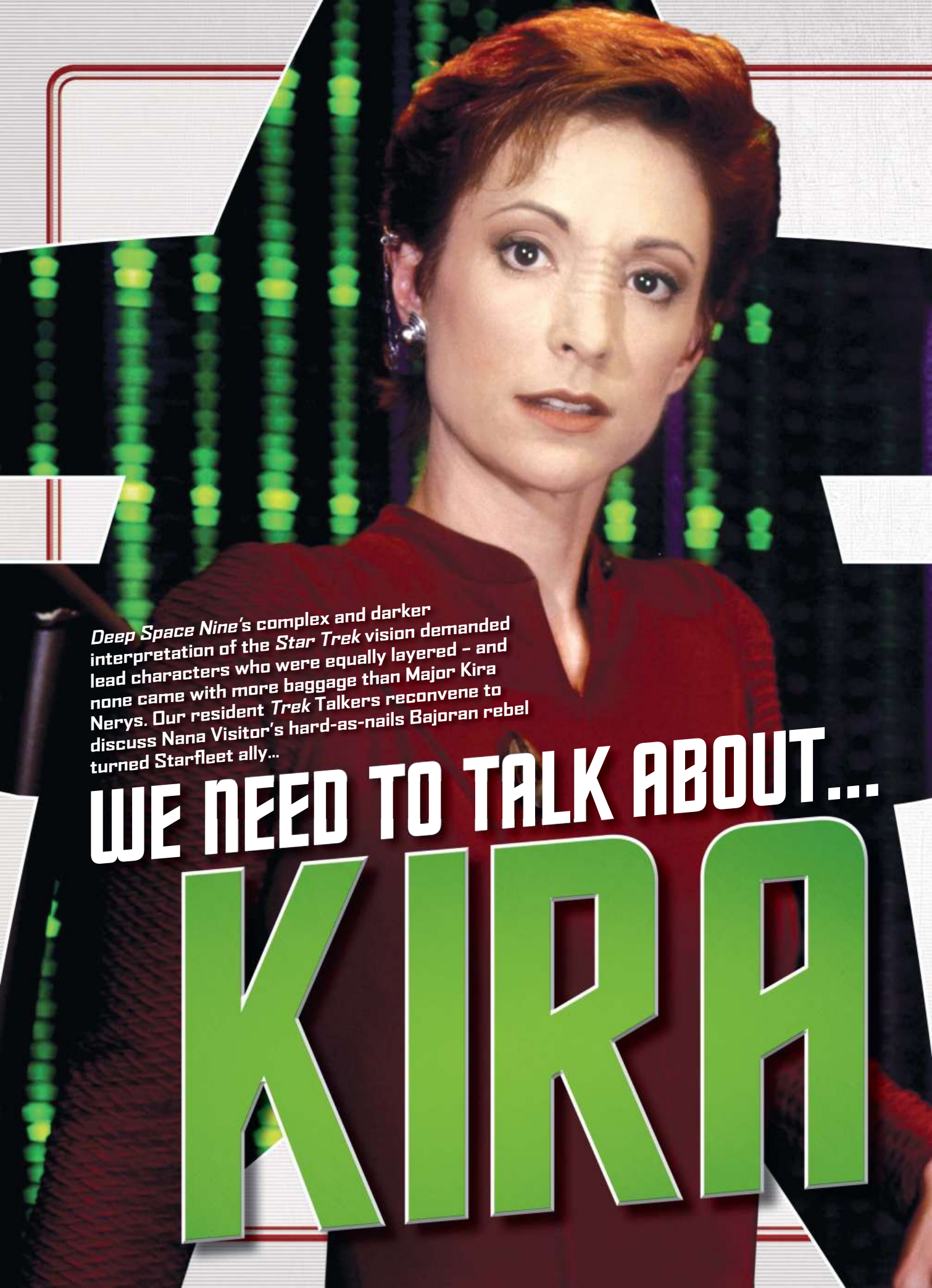
# 2369

- U.S.S. Enterprise NCC 1701-D* charts the globular cluster FGC-13

# 2371

- U.S.S. Voyager NCC 74656* begins extensive mapping of the Delta Quadrant





*Deep Space Nine's complex and darker interpretation of the *Star Trek* vision demanded lead characters who were equally layered - and none came with more baggage than Major Kira Nerys. Our resident *Trek* Talkers reconvene to discuss Nana Visitor's hard-as-nails Bajoran rebel turned Starfleet ally...*

**WE NEED TO TALK ABOUT...**

**KIRA**



## ADAM WALKER &amp; KYLE C. HAIGHT

Trek experts and Vloggers  
trekcore.com

**Adam Walker:** Let me level with you from the outset: Kira, to me, is the strongest female character – bar none – in any incarnation of *Star Trek*. When *DS9* hit the small screen, we'd only had four lead female regulars – Uhura, Tasha, Crusher, and Troi. Kira blew that competition clean away, and dominated the scene very swiftly. Nana Visitor's acting ability, gravitas, and onscreen personality are evident right from the show's pilot episode.

**Kyle C. Haight:** A lot of these characters fell into unenviable stereotypes and rarely had the chance to escape. Crusher is cast as Picard's "will they/won't they" love interest, Counselor Troi has the deal with Riker, whereas Kira is free from this – certainly in her pre-Odo years.

**AW:** The writing of the female characters for *Next Generation*, and the original series to a certain extent, is one of the problems I have with both shows. By the end of *Next Gen*'s first season, Troi's been sidelined to her "Captain I sense \*fill in the blank\*" role, and both Crusher and Tasha have abandoned ship! Whereas in *DS9*'s first season, Kira is headlining all the way. She's a driving force. In that first season alone, three major episodes are dedicated to her character: "Past Prologue," "Progress," and "Duet."

**KH:** She goes from being a very anti-Federation character, in the beginning, to accepting a Starfleet commission, and fighting alongside

them by the end. She undergoes a whole arc of development, from suspicion and resentment through to loyalty, and trust.

**AW:** And when Kira changed, when something happened to her, those changes and experiences stuck with her, for better or worse. That kind of long-term character evolution is missing from so many others. Look at *Voyager*'s Seven of Nine – her progression so often seems to be two steps forward and one step back, as the writers push "reset" at the end of each episode.

**KH:** Characters like Kira were made possible by the serial nature of *Deep Space Nine*, which just isn't there on the other shows.

**AW:** Her attitude to the Cardassians is a good example. It's a running thread throughout the series – you see her attitude to Marritza's death, in "Duet," where she berates the Bajoran killer that not all Cardassians are the same. But that edge, that pain, never goes away. Fast-forward seven years to the final chapter, when she has to work with Damar. The hatred remains, bubbling underneath, and you see her almost fighting with herself to contain it.

**KH:** A whole lifetime of being brought up to hate Cardassians, finding out that her own mother was a Bajoran comfort woman to Dukat – she may have restrained her hatred but she still can't ignore her past. It will always be a part of her.

**AW:** I interviewed Nana a few years ago, and she recalled how she went out specially to buy army boots for her first audition to "get into character." When she walked into that office, faced with all the Paramount brass, she was the one leading the audition – she didn't give Rick Berman or the other producers a chance to offer instructions. Luckily they saw what she was trying to do – and that willingness to stand up to authority was injected into the character we saw onscreen.

**KH:** Yet there's a softness to Kira which occasionally shines through. Her relationship with Vedek Bareil shows that romantic side which she otherwise subdues. Similarly with both Shakaar and Odo, where she has a real freedom to explore these hidden facets of her personality. In a way, that brings out the best in her.

**AW:** Yes, although I think Nana was always wary about letting the writers make Kira too soft. When Season Four came around, and the producers had







Nana Visitor as Kira Nerys (center)



"Progress"



Kira soon begins to trust Sisko and Starfleet ("In the Hands of the Prophets")

Kira adopt a new curly, feminine hairstyle, Nana spoke out against it. She thought it took away some of Kira's edge. She wanted to retain the somewhat passive aggressive, militaristic look.

**KH:** Kira isn't one to be concerned with fashion or aesthetics, so she would keep her hair in a short, functional, efficient style.

**AW:** Do you think we can pinpoint the time when Kira went from rebelling against the Federation's presence on DS9, to welcoming them and embracing them as a means of stability for Bajor?

**KH:** It's certainly threaded throughout the first season, especially in "In the Hands of the Prophets," with Sisko's big speech. By Season Two, with "The Circle" trilogy, Kira's loyalty to Sisko is cemented. His position as the Emissary, and his clear efforts to subdue the military coup, are both major reasons for Kira to start trusting him and, in turn, the Federation.

**AW:** Originally, Kira's position on the cast was intended as a vehicle for Michelle Forbes to transport her character, Ro Laren, from the *Enterprise* to *DS9*. In the end, she didn't, so the producers devised the Kira character. Can you imagine a *Deep Space Nine* with Ro instead of Kira?

**KH:** Certainly, when Ro came to the *Enterprise-D*, she created plenty of conflict with the primary characters, but the dynamic would have been entirely different with Laren alongside Sisko – two Starfleet officers – administering *Deep Space 9*.

**AW:** It would have been difficult to strike that same inherent level of conflict that was there from the outset with Kira. The series was probably stronger for that. Creatively, it's often easier to work with a blank sheet of paper than with a character carrying baggage from another series.

**KH:** Do you think that Kira's relationship with Odo softened her character too much?

**AW:** It's an interesting point. Visitor is on record as saying she was disappointed that the writers felt the need to take Kira and Odo in that direction. She felt that a deep friendship between work colleagues should have been enough – but she also felt hypocritical in criticizing too much, as her own relationship with Alexander Siddig, who played Dr. Bashir, evolved out of a close friendship with a work colleague.

**KH:** I think it was properly in line with the evolution of her character. Odo begins the series – like Kira – as an outsider, rigid and cold, so it was a natural progression for both characters to find that kinship over time.

**AW:** I've always thought their relationship was the best portrayed in any *Trek* show. They're both isolated through choice, neither are particularly social, and they have deep-rooted identities, which puts them at odds with 99 percent of the galaxy. In a way, they were always perfect for each other.



**"KIRA WAS STRONG,  
SHE COULD HOLD HER  
OWN, MAKE THE BIG  
DECISIONS WHEN  
NEEDED."  
MICHAEL CLARKE**



## MICHAEL CLARK & BUNNY SUMMERS

*Star Trek Podcasters*  
[visionarytrek.com](http://visionarytrek.com)

**Bunny Summers:** At the very beginning I disliked Kira – a lot! She was confrontational, angry, and rubbed me up the wrong way. I can't believe how amazingly her character developed. It's so hard to believe, when you look back, that the character in Season One is the same as in Season Seven.

**Michael Clark:** When I first saw Kira, in "The Emissary," I couldn't believe how annoying she was. All she seemed to do was get angry, and face off with Sisko. But while all of *DS9*'s characters developed over the seven years, Kira's arc was the most incredible. For many, myself included, **Kira wasn't the most popular character on the show during that first season. After straight-up first officers like Spock and Riker, she was too different, and for some that was too much to take.**

**BS:** Her attitude did make it hard to adjust to, but for me it was so nice to see a proper representation of women in *Star Trek* – finally! Kira, alongside Dax, finally gave female fans someone to look up to and, although I hate the expression "strong female character," Kira is a perfect example of that.

**MC:** The writers gave some great stories to Kira and Dax during the course of *Deep Space Nine*. The women of *Star Trek* have gone a long way from wearing mini-skirts and boots, and being the love interest of the lead character. Kira was strong, she could hold her own, make the big decisions when needed, and by Season Seven she was one of my very favorite characters.

**BS:** With *Deep Space Nine* being a totally different style of *Trek*, it was nice to be able to properly invest in the characters too. The writers gave them all such detailed and extensive backgrounds, and Kira is a prime example of this. There's the whole family history with Dukat, which we find out about in "Wrongs Darker Than Death or Night," the fact that she was a

prominent member of the Shakaar resistance cell ("Duet" and "The Darkness and the Light"), and her belief in the Prophets.

**MC:** The episode that changed my perception of Kira was Season One's "Duet." Kira is forced to examine her attitude towards Cardassians, to the occupation, and it's a pivotal moment in her development on the show. Over the seven years, I really enjoyed Kira's interactions with Dukat, and I've always wished it had been Kira who'd had the final confrontation with him. I also enjoyed Kira's arc in Season Seven when she supported Damar by training the Cardassians in how to fight the rebellion against the Dominion. Considering what the Cardassians had done to her, her family, and to Bajor – and now, to be helping them, was one of the most difficult things for her to do.

**BS:** As the 19th episode of Season One, it was a massive risk that the producers left it that long before really looking at the character's development. The episode not only highlights race issues, but it shows how you need to look past what is immediately in front of you, to see the bigger picture. Kira was the best possible vessel for the audience to see this through. Who would have ever imagined that this character would go full circle and end up helping to save the race that once persecuted her people?

**MC:** I know one of your favorite Holodeck episodes is "His Way," when Kira and Odo finally acknowledge their feelings for each other (after some gentle prodding from Vic Fontaine), and you won't see a better first kiss. For me, I always smile when, in "The Way of the Warrior," Kira becomes agitated after being introduced to Worf while still dressed in medieval clothes.

**BS:** I love any and all Kira Holodeck episodes, especially "His Way." I'd been waiting for that outcome for so long! I cried when they finally got together. I always watch that episode to cheer myself up. The other thing we need to mention are the Prophets. Now, I'm not a fan of the Prophets myself, but I loved the exploration of the science vs. religion conflict that came about because of them.

**MC:** I did enjoy seeing Kira's character develop when her religious beliefs came into conflict with her role on *DS9*. For Kira, her faith was an important part of who she was, and it gave her strength to overcome all the adversity she had encountered during her life.

Continues on page 57 ➤



Hero or Villain? Good versus Evil? In *Deep Space Nine*'s rich tapestry, morality comes in many shades of gray. With Kira Nerys and Kai Winn stretching the boundaries of what's acceptable, who takes the crown as Bajor's darkest heart? It may not be as black and white as you think... **Words: Adam Walker**

# KIRA V THE KAI

## ROUND 1

### THE HARDLINER

When *DS9* is infected with the deadly aphasia virus, Kira heads to Bajor to find its creator, scientist Surmak Ren, willfully exposing him to the virus to force him to help cure the crew. ("Babel," Season One, Episode Five)

Two years later, an accident leaves Vedek Bareil on life support during negotiations between Bajor and Cardassia. Kai Winn is willing to use the ailing Bareil as a scapegoat, should the peace talks fail. ("Life Support," Season Three, Episode 13)

### WHO'S BAD?

#### KIRA

She's willing to infect a fellow Bajoran freedom fighter with a lethal virus, risking every life on the station in the process.



## ROUND 2

### THE HONORABLE

Kira is afraid to tell Odo the truth about her involvement in a Bajoran Underground plot to murder Terok Nor shopkeeper Vaatrik ("Necessary Evil") – a Bajoran collaborating with the Cardassian occupation. She fears it may undermine their friendship.

Winn's sense of honor, on the other hand, is motivated by her desire for political gain. She's prepared to arrange for the assassination of Vedek Bareil so that she can be elected Kai ("In the Hands of the Prophets," Season One, Episode 20)

### WHO'S BAD?

#### KAI WINN

Driven purely by political gain, Winn doesn't care who stands in her way.



## ROUND 3

### OF DUBIOUS INTENT

Ruthlessly ambitious Kai Winn enters a bitter fight to be elected First Minister. To win, she's prepared to declare martial law, jeopardize Bajor's entry into the Federation, and risk her opponent's life! ("Shakaar," Season Three, Episode 24)

Discovering that her mother was a "comfort woman" during the occupation, Kira uses the Orb of Time to uncover the truth – and considers letting her mother die as a collaborator ("Wrongs Darker than Death or Night," Season Six, Episode 17).

### WHO'S BAD?

#### KIRA

Swayed by a need for personal vengeance, Kira considers changing history.



## ROUND 4

### PROTECTION RACKET

After seeing her former friends systematically murdered by an unknown assailant, Kira undertakes a commando-style mission of eye-for-an-eye vengeance ("The Darkness and the Light," Season Five, Episode 11).

Kai Winn's assistant, Ranjen Solbor, remained loyal even when the Kai embarked on a journey into the forbidden texts of the *Kosst Amojan*. Winn repays Solbor's loyalty by stabbing him in the back – literally – to avoid her research being exposed ("The Changing Face of Evil," Season Seven, episode 20).

### WHO'S BAD?

#### KAI WINN

Winn is willing to murder a trusted friend to cover her own tracks.



## ROUND 5

### MY ENEMY, MY FRIEND

When Dukat, reformed as Bajoran Anjohl Tannon, comes knocking on her door, Winn's bitterness leads her to turn her back on the Prophets, her people, and her few remaining morals (Season Seven, "Til Death Do Us Part" onwards!)

Facing the Dominion occupation of *DS9*, Kira willfully serves under the administration of Dukat and Weyoun, overseeing the subjugation of her people. She even writes reports for the murderers who run the station. ("Favor the Bold," Season Six, Episode Five).

### WHO'S BAD?

#### KAI WINN

Kai Winn goes completely off the rails in a bloodthirsty pursuit of power.



## VERDICT:



**KAI WINN WINS!**

(or rather, loses!)  
Sentenced to Burn for  
Eternity in the Fire  
Caves of Bajor.



## RICH MATTHEWS & TOBY WEIDMANN

Former *STM* Senior Editor and Editor

**Rich Matthews:** I find Kira to be something of an anomaly in *Star Trek*, because she's a character that I didn't find it easy to warm to. But I think that may actually have been the point.

**Toby Weidmann:** As the seasons go on you do. You understand her motivations more. She's one of the few deeply religious characters in *Star Trek*. Kira's character is very much formed around the Bajoran religion, the Prophets, which makes her relationship with Sisko difficult, because he's perceived as a religious icon.

**RM:** I don't know if I started out with a grudge against the character, because it was originally going to be Michelle Forbes as Ensign Ro, coming over from *The Next Generation*. I loved that idea, loved that character, it made sense, so I was gutted when it didn't happen that way. It took me a long time to come around to Kira because of that, I think. And she was spiky, even kind of... shrill.

**TW:** Kira was pretty antagonistic. She's not Federation, and that's what sets her apart. She's the first real *Star Trek* female character that has command, too. She's probably a stronger commander than Sisko! If anything, Sisko learnt from her, because he's been brought up the Federation way, whereas she's, essentially, a terrorist.

**RM:** It was a very clever move, making her the personification of all the geopolitical, cultural, and religious problems of Bajor that the Federation had to deal with.

**TW:** Amalgamated into one character.

**RM:** She wants to cooperate with the Federation, but is so protective of Bajor's hard-earned liberty that she's wary of anyone taking an authoritarian role over her race. And they are a difficult and feisty species! She's the perfect embodiment of that – but that makes her hard to like, like the Bajorans on the whole. Lots of zealotry.

**TW:** Oh yeah. Like Kai Winn!

**RM:** Her development did sometimes feel a little forced, though. Like the romance with Odo.

**TW:** But Odo does represent the truth and the whole truth, in that he's a very upstanding



Bajor's top osteopaths would have struggled to help Kira unwind

character. She could place her trust in him because he wasn't part of the Federation. She was uneasy with the Starfleet personnel, and Odo was outside of that. She almost doesn't have time for a relationship. Kira was born a fighter, so that's her way. She needs a combative relationship. A worthy companion.

**RM:** They did try to feminize her though, like they did with Janeway on *Voyager*, softening her hairstyle and her uniform design. I don't know if that undermined the character slightly, moving away from the original, more paramilitary style. Because she was so well-realized at the outset, it was almost like they didn't know where to go with her as the show moved away from the central dynamic of Starfleet, Cardassia, and Bajor.

**TW:** Her character, and the visual portrayal of

her character, softened as the future of Bajor became more secure. And when she saw the mirror universe version of herself, she saw the way she could have gone, and didn't want to go down that route. She's the most representative character of *Deep Space Nine*. Like the series itself, she doesn't sit comfortably within the universe. It could be why some people were put off by the show.

**RM:** She and *DS9* didn't fit easily in a box. Which is ironic, because critics of the franchise tended to brand it as too safe, too "cookie-cutter."

**TW:** There was nothing safe about Kira. You knew that her reaction would mostly be to get angry and upset. She had her principles, which weren't really aligned with the Federation's. That's why she's interesting. She's one of the strongest female portrayals in the series, for sure.



"KIRA WAS PRETTY  
ANTAGONISTIC. SHE'S  
NOT FEDERATION, AND  
THAT'S WHAT SETS HER  
APART"

TOBY WEIDMANN



No one is as stropky as a Klingon

**RM:** She never compromises – she certainly didn't work as well as a character when she was happy.

**TW:** No, it was the fire that kept her going.

**RM:** I loved the stuff, in "Our Man Bashir," where Julian and Garrick couldn't quite believe seeing Kira as the sex-kitten Russian spy.

**TW:** I think Kira was actually helped, as was the series, when they brought in Worf and the Klingons. Suddenly she seemed far less stropky.

**RM:** No one's as stropky as a Klingon. Didn't you think it took away from Kira a bit, though? That she got lost in the angry mix? She stopped being a commander and became more of a soldier.

**TW:** No, I think she was much more in her element.

**RM:** I really enjoyed the times she was played outside that gruff scenario though, like in her romance with Vedek Bareil. It added some nice layers and, for want of a better word, "humanized" her.

**TW:** "Bajoranized" her.



Visitor as Kay Eaton in  
"Far Beyond the Stars"

**RM:** Yeah!

**TW:** For me, her best episodes were "Duet" and "Necessary Evil." "Duet" is a very good episode (in which Kira confronts a former Cardassian concentration camp operator and war criminal), and one of the most challenging episodes in the whole franchise. "Necessary Evil" is interesting, because it shows that good people can do bad things in the name of "righteousness." Nana Visitor was really great as Kaye Eaton in the 1950s-set "Far Beyond The Stars."

**RM:** I like "Necessary Evil" too. Love a good Terok Nor flashback episode. Again, I like how she seems quietly loyal to Sisko, in "Destiny," or when she wrestled the idea of her mother as a collaborator, in "Wrongs Darker Than Death Or Night." But she does kick all sorts of ass in "Way Of The Warrior."

**TW:** In the end, there is no *Deep Space Nine* without Kira. She is the series. That alone makes her extremely important. ▲



# THE FINAL CHAPTER



THE COMPLETE SEVENTH  
AND FINAL SEASON



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# IT'S MILLER

Dick Miller's guest appearances in *The Next Generation* and *Deep Space Nine* may have been fleeting, but the legendary character actor boasts a career in genre cinema and TV that is positively out of this world... **Words: Calum Waddell**



"The Big Goodbye"



"Past Tense"

If Dick Miller is not a familiar name to you, don't worry, because chances are you will recognize his face, and will have seen more than a few of his films. Be it as the jingoistic, but good-hearted, Mr. Futterman in *Gremlins* (1984) and *Gremlins 2: The New Batch* (1990), or as a pawn shop worker in *The Terminator* (1984), Miller has made a massive mark in genre cinema over a seven-decade career. Still busy at age 86, the performer recently completed a small role for his friend, director Joe Dante, in the filmmaker's latest venture, *Burying the Ex*, and found himself at the center of an entire documentary about his long and illustrious thespian legacy, called *That Guy, Dick Miller*.

"I was given a call about doing an introduction to one of my old movies for a new DVD release," begins Miller. "Then it became this full-length documentary about my life – and they raised over \$40,000 on Kickstarter to make it happen. I was bowled over to learn about this sort of interest in me. I never thought this sort of thing would ever happen. It is so flattering to see it receive such good reviews."

Yet, in retrospect it is easy to see why: Miller remains a true enigma – notching up an oeuvre of over 170 screen acting roles whilst never quite emerging as a legitimate household name. From his first leading man turn, in the Roger Corman horror-comedy *A Bucket of Blood* (1959), to such B-movie favorites as *Dante's Piranha* (1978), and *The Howling* (1981), the performer has rarely been without work, even if his headshot has rarely battled against the A-list. Hardly surprising, then, that a couple of *Star Trek* guest spots should find a small, but distinguished place on Miller's CV.

**"DEEP SPACE NINE WAS ONE OF THE MOST ENJOYABLE THINGS I HAVE DONE. IT WAS A REALLY GOOD SHOW."**







Archive images courtesy of  
thatguydickmiller.com





(left to right) Tina Hirsch, Joe Dante and Dick Miller



Spot the EMH

## "THERE ARE SOME DIE-HARD FANS WHO WILL ALWAYS KNOW YOU, JUST AS LONG AS YOU HAVE BEEN IN AN EPISODE OF *STAR TREK*."

### REMEMBER MY NAME – FAME!

According to the actor his role as Vin, in the two-part *Star Trek: Deep Space Nine* episode "Past Tense", remains among his favorites.

"I had already done a little cameo in *Star Trek: The Next Generation*," says Miller, referring to his appearance as a news-vendor in the Season One episode "The Big Goodbye." "I barely even remember what I did in that one though. It was just something small. I was in and then out again (laughs). At the time, television was a good

area to get work. You could end up becoming a recurring character, or just come in for a day. I got *Star Trek* because I had been in *Fame*. There is a producer called Ira Behr and he was behind *Fame*, which had been a big movie hit. He liked my work and he gave me a part in that series. I played Lou Mackie, the owner of a place called Lou's Lanes, where the dance students would hang out. That show lasted for a while, and Ira went on to produce *The Next Generation* and *Deep Space Nine*. He was kind enough to put me in both because he's a big fan of my work. All he

had to do was call me to turn up for *Star Trek*."

Whilst Miller's appearance on *The Next Generation* was brief, his turn in "Past Tense" gave him a meatier personality to get to grips with. As Vin, a San Francisco security guard with authoritarian leanings, Miller even got a solid character arc to chew down on. Although he initially appears to be quite heartless, Vin becomes more understanding of, and sympathetic towards, the riots that have broken out as a consequence of disheartening homelessness and city-wide poverty.

"You know, I don't really talk to directors," laughs Miller. "If a character had any political or social significance, I would be the last person to tell you about it! To me, I was just doing a part, you know? But I can certainly state that *Deep Space Nine* was one of the most enjoyable things I have done. It was a really good show, with quality scripts, amazing sets and effects, and great directors, and it seems to keep repeating itself on television. I will be casually surfing the channels and find *Deep Space Nine*, you know? It never goes away. Once you are in *Star Trek*, people know about it. That is the sort of cult it has. There are some die-hard fans who will always know you, just as long as you have been in an episode of *Star Trek*."

Miller had already established his genre stripes by the time *Star Trek* rolled around. As well as the aforementioned outings, his work with Roger Corman had spawned such schlock classics as *The Little Shop of Horrors* (1960), and *The Terror* (1963) as well as the lavish Edgar Allan Poe adaptation, *Premature Burial* (1962). Meanwhile, modern day reappraisal was provided by Joe Dante and Fred Dekker (who cast Miller in his 1986 zombie spoof, *Night of the Creeps*), and Jim Wynorski (in slasher gem *Chopping Mall*).

"All of this happened by accident," Miller admits. "If you were to ask me if I was a *Star Trek* fan, for instance, sure, I always liked that show. I always liked sci-fi, but I never thought I was going to make a living as an actor in these movies. I never thought 'Yeah, one day I'll be in *Star Trek* as well.' Listen, I was born in The Bronx, and I had been making a living as a writer in New York. I sold a few short stories that were sci-fi oriented. I was always interested in the genre, but I don't think that had any connection to the way my career went. What happened is I went to LA, and I thought Roger Corman might hire me as a scriptwriter. Instead, I discovered that he was looking for actors. I needed a job, so I told him I could act. Next thing I know I was riding a horse in a western."





Dick Miller cameos in *Next Generation* episode "The Big Goodbye"

## GUN FOR HIRE

So it was, then, that Miller began to carve out a name for himself as a reliable character performer, for hire to anyone seeking to give their low-budget undertaking some thespian credibility.

"I never knew, when I met Roger, that it would lead to anything," he chuckles. "I never even felt a close relationship with Roger. For 60 years we have been kicking around together, but we never really meet on the same level (*laughs*). I don't know why that is. It might be because Roger is so dedicated to his work. He worked 24 hours a day when I began doing stuff for him. I was more lackadaisical about it. I never thought about any of this as a career. To me it was just about getting a job and making some money. I was always just getting through, you know? I never saw what Roger saw – I never saw putting your entire life into the movies."

When asked about his favorite memories from his time with Corman, Miller shares some fond thoughts about *The Terror*, a period-set ghost story in which Miller starred opposite Jack Nicholson and Boris Karloff. The cult horror flick went through a series of directors and, inevitably, the tale of who actually did what on the movie remains something of a blur.

"I do have to laugh when I think about *The*

**"IRA [BEHR] WENT ON TO PRODUCE *THE NEXT GENERATION* AND *DEEP SPACE NINE*. HE WAS KIND ENOUGH TO PUT ME IN BOTH BECAUSE HE'S A BIG FAN OF MY WORK."**

*Terror*," affirms the actor. "What happened is Roger had a contract with Boris Karloff. He had already shot the film he had hired Karloff to make, but he'd completed it ahead of schedule. So Boris was legally tied to Roger for a couple of days. Roger thought that Boris was too big of a star to just send home, so he started shooting these scenes without a script (*laughs*). That was it – that was *The Terror*. It was made up as it went along. Then Roger went to Francis Ford Coppola, who was working for him at the time, and he said, 'Can you do some stuff on this?' So Francis tried to finish it. Then it went to some other directors, like Jack Hill

## THE TREK CONNECTION

Miller's connection to *Star Trek* goes beyond having appeared on the show. During his busy career, he's been in many movies with other *Trek* guest stars, including Teri Garr in *After Hours* (Garr played Roberta Lincoln in classic *Star Trek* episode "Assignment: Earth"), and *Spinal Tap*'s Michael McKean (The Clown in *Voyager* episode "The Thaw"), in the Robert Zemeckis comedy, *Used Cars*. Miller also worked alongside Michael Dorn (Worf) in 2005, voicing a character for the *Justice League Unlimited* cartoon series.

But the record for sharing on-screen, *Trek*-related Miller time (if not necessarily sharing any scenes together) goes to *Voyager*'s Robert Picardo, with whom Miller has appeared in eleven movies: *The Howling* (1981), *Get Crazy* (1983), *Explorers* (1985), *Innerspace* (1987), *Amazon Women on the Moon* (1987), *The 'Burbs* (1989), *Gremlins 2: The New Batch* (1990), *Motorama* (1991), *Matinee* (1993), *The Second Civil War* (1997) and *Looney Tunes: Back in Action* (2003).





Dick Miller and Jackie Joseph on the set of *Gremlins 2*



Miller as security guard Vin, in classic *DS9* two-parter, "Past Tense"

and Monte Hellman. I kept being called back with Jack Nicholson, to do new scenes, and we said, 'Roger does this thing even have a story?' And Roger said, 'I guess we will eventually find out.' (laughs) It stopped shooting for a while, and four months later Jack Nicholson was given the chance to finish the picture. I said, 'Finish the picture? That's ridiculous! How can it ever fit together?' but that was Roger. He just didn't want to waste anything. So *The Terror* was a movie shot in parts."

By the 1970s, Miller was becoming a familiar face to followers of B-cinema, and beginning to get a following of his own.

"Yeah, I heard the word 'cult actor' used to describe me," he laughs. "I was doing a lot of

supporting roles back then, and I was very busy. So that is how you got the term 'that guy' – you know, people were saying, 'who's that guy again? Where did I see him before this?' But I never really felt like I was a famous name or anything. Now I get it, because when you have been in any business for as long as I have people will start to see you as a veteran, and they will begin to put a label on you. If my label is 'cult icon', or 'cult superstar' then I will gladly accept it (laughs)."

### DON'T FEED HIM AFTER MIDNIGHT

Thanks to his success as a low-budget regular, Miller was becoming increasingly active in major studio productions. Martin Scorsese put him in his

ambitious musical *New York, New York* (1977). The actor also appeared opposite Mark Hamill in his first post-*Star Wars* role, 1978's teen-comedy *Corvette Summer*. And Steven Spielberg called on Miller to perform in his farcical retro-spoof *1941* (1979). The best was yet to come, though, when Joe Dante, who had previously cast the actor in the likes of *Hollywood Boulevard* (1976), and *Piranha* (1978), handed him a multiplex-sized opportunity with *Gremlins*.

Not only was *Gremlins* one of the year's biggest box office hits, but it re-established Miller to a new generation of genre film fans, playing the jingoistic Mr. Futterman.

"Mr. Futterman was just your average guy from Middle America," explains the actor, "He was also really dumb, and quite paranoid – all these lines about the Japanese stealing American business and stuff (laughs). But he spoke from his heart, and he was a nice guy, which is probably why audiences warmed to him. The interesting thing is that he seems to die in the movie. You are led to believe that the gremlins have killed him. However, Joe Dante predicted that people would like Mr. Futterman, so after the film was done he decided to clarify that I wasn't dead after all and, originally, just as the film ended, there was going to be a radio report that mentioned I was in the hospital but remaining stable. Of course, that never made it into the final film so no-one had any



idea that I was okay (*laughs*), and by the time we started on *Gremlins 2* some fans were surprised that I was back and apparently unharmed."

Given an even more sizeable role in the sequel, *Gremlins 2: The New Batch* sees Miller taking the fight to the creature-creations first-hand, and ending the film as something akin to a heroic avenger!

"I never get to go back to New York enough, so *Gremlins 2* was great for that reason alone," says the actor. "It was brilliant, and Joe has put me in almost everything he has ever made. But if I had to choose my favorite role from one of his movies, it would be *The Howling*. I got to play the owner of a bookstore in that, and it was a really tongue-in-cheek part. I had a lot of fun with that piece."

Following his career resurrection with *Gremlins*, Miller was busier than ever. Alongside his recurring role in the *Fame* television show, the actor was cast in further mainstream

movies, including Martin Scorsese's *After Hours* (1985), and Dante's sci-fi smash *Innerspace* (1987), as well as a number of more obscure appearances. Well into the 1990s, Miller could be called upon to add a touch of class to the direct-to-video likes of Fred Olen Ray's *Evil Toons* (1992) and the franchise feature *Tales from the Crypt: Demon Knight* (1995).

"Sometimes I was just doing little walk-on bits," recalls the actor. "Like when I did *After Hours* for Scorsese. We had a good rapport, but I really just wanted the trip back to New York to visit some of my family again. I hadn't been back for a while at that point. I had a blast doing *Demon Knight*, and most of the young directors I got to work with, they were fans of mine and we got along great. I just like to come on the set and get on with my job. I try to stay out of everything else. I generally don't socialize with filmmakers or anything (*laughs*)."

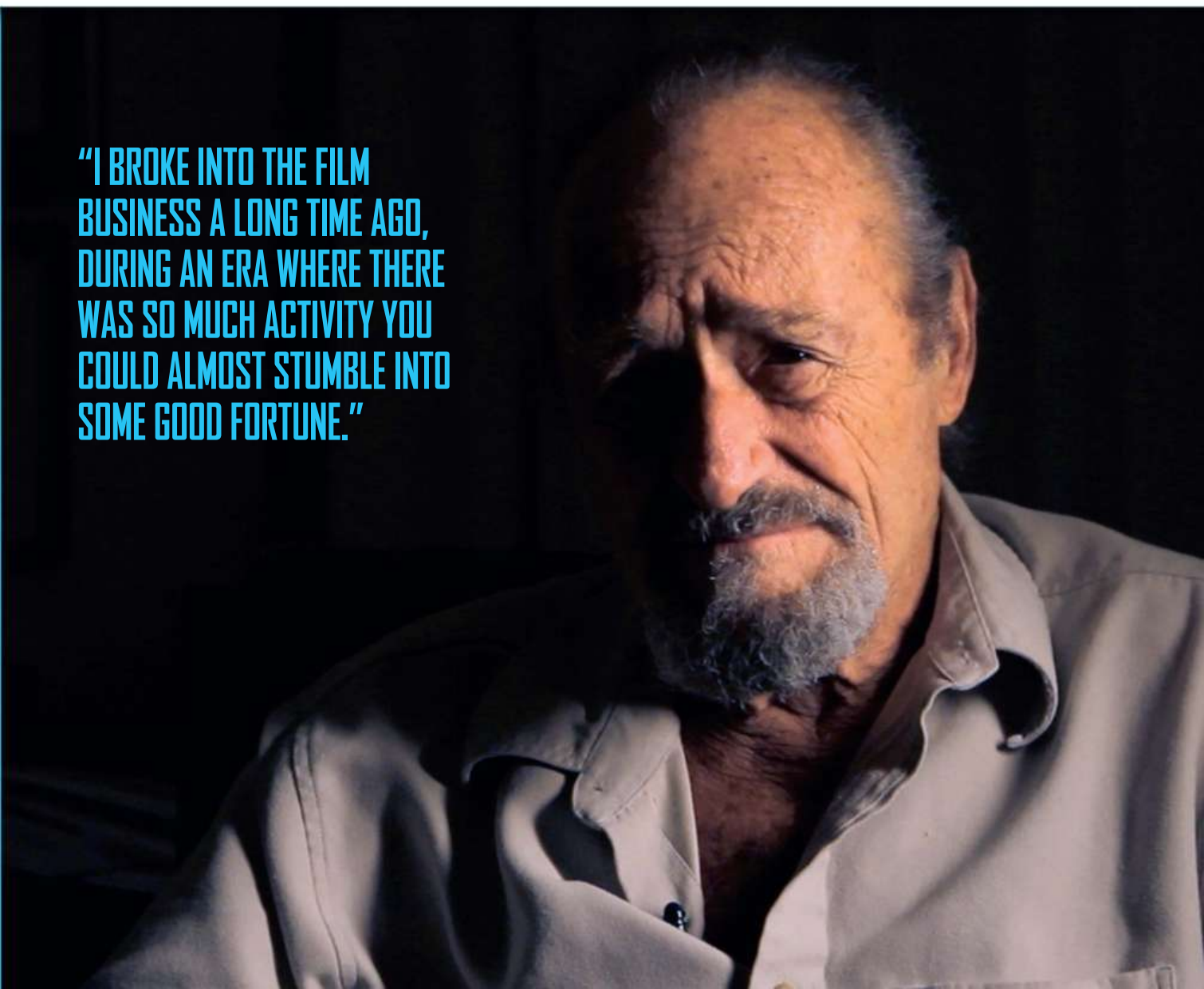
Having made his debut for Corman way back

in 1955, with the little-seen western *Apache Woman*, Miller can now boast a screen presence over a mind-boggling 60-year timespan. Unlikely to ever retire, the performer may only be a few years away from his 90th birthday, but he continues to make high-profile public appearances (he recently won the career award at the fabled Sitges Film Festival). Most amusingly, though, the fine thespian remains adamant that he never imagined any of it happening.

"I broke into the film business a long time ago, during an era where there was so much activity you could almost *stumble* into some good fortune," he beams. "I really owe all of this to Roger Corman. For whatever reason, he thought there was an actor in me, and after that it all kind of just happened. I never planned any of it, but I am so flattered that people still remember me."

"That guy", in other words, has long cemented himself as a bona fide cult legend, so you'd better remember his name. ▲

"I BROKE INTO THE FILM BUSINESS A LONG TIME AGO, DURING AN ERA WHERE THERE WAS SO MUCH ACTIVITY YOU COULD ALMOST STUMBLE INTO SOME GOOD FORTUNE."





# FOUR COLOR FLASHBACK





Some things just go together: Milk and cookies; Peanut butter and jelly; *Star Trek* and comics. Trekking from publisher to publisher since 1967, from Gold Key to current publisher IDW, *Star Trek* landed at Marvel Comics in 1978, and again in 1996. So how did the *Enterprise* end up back in the Marvel Bullpen? Words: **Timothy J. Tuohy**



# A [SECOND] PIECE OF THE ACTION!



**B**uoyed on by their successes with comic adaptations of hit sci-fi movies (most notably *Star Wars* and, bizarrely, Jack Kirby's *2001: A Space Odyssey*, published eight years after the movie's release), Marvel Comics acquired the *Star Trek* comic license in 1979, just in time to publish an adaptation of *Star Trek: The Motion Picture* in *Marvel Super Special* #15. Marvel serialized the adaptation in 1980, across three issues, which they followed up with 15 new, original stories. With dwindling sales, the title was cancelled in 1982 and Marvel left the *Star Trek* universe, seemingly for good. DC Comics took up the license two years later, and embarked on their own legendary 12-year *Star Trek* storytelling journey.

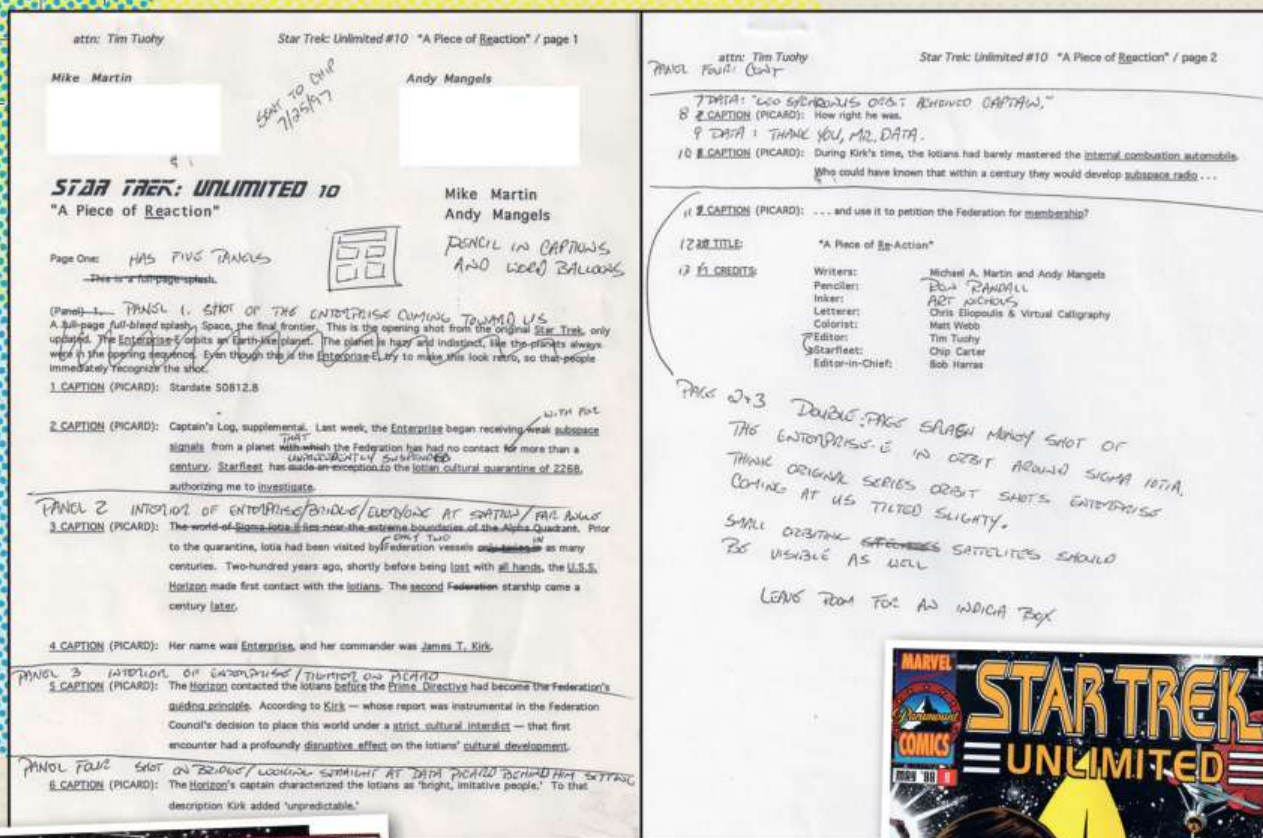
By 1993, Malibu Comics were publishing *Star Trek: Deep Space Nine* comics, and editors

Tom Mason and Mark Paniccia's great attention to detail made for an impressive combination of story and art. Malibu had gained recognition as having one of the best color-separating units (the process of formatting colored art for print) in the industry and, seeing this as a potential long-term investment, Marvel purchased the company in November 1994. *Trek's* voyage back towards Marvel had begun.

Malibu continued to publish *Deep Space Nine* as an ongoing series, even crossing-over with DC's *The Next Generation* title, but when neither Malibu nor DC's licenses were renewed, negotiations with Marvel began, and in 1996, *Star Trek* returned to the "House of Ideas".

The timing was perfect, as *Star Trek* was set to celebrate its 30th anniversary, and Marvel launched an unprecedented publishing program to commemorate the big event.





## ONCE MORE INTO THE BREACH

Launching the new range in September 1996 (cover dated November), the busy office of talented editor Bobbie Chase – with her assistant Polly Watson – had produced 462 pages of new, original *Star Trek* comic material by that December (excluding Malibu's adaptation of *First Contact*, which was released in October), while simultaneously shepherding a raft of other titles to print, including *Trek* novelist Peter David's run writing *The Incredible Hulk*.

*Star Trek: Unlimited*, the flagship of the Marvel line, was a bold concept: tell self-contained stories featuring the two most familiar crews in *Star Trek* history, both in the same comic book, with 22 pages for each "generation!" The first issue saw Kirk once again brought into conflict with the Gorn from original series episode "Arena." Captain Picard also had his own problems to deal with, as repercussions from the Preservers brought the Prime Directive and its purpose into question.

While only lasting ten issues, *Unlimited* went through the most dramatic changes of all of Marvel's *Trek* titles. The bi-monthly nature of the book was not very conducive to continuity, and Paramount had requested that *Star Trek* stories be told within the confines of the first five-year mission, while *The Next Generation* stories were to be told in the past, and only with the *Enterprise-E*.



By the sixth issue, things were changing, and with Paramount's blessing the *Enterprise-E* made its debut in an original story. With that issue, a new direction was also charted and laid in for the title, which now contained a full 44-page story featuring *The Next Generation* crew, forming part of the franchise-encompassing *Telepathy War* crossover. The seventh issue story, "An Infinite Jest!" was another ambitious undertaking (see *Star Trek Magazine* #50).

Issue #8 returned to the multiple story format, with three tales of the "Klingon Day of Honor." In the final two, single-story issues, #9 centered around a young Sulu and Chekov, while issue #10 gave the crew of the *Enterprise-E* the chance to visit the planet Lotia in a fun, albeit, wordy story.

The original script for *Star Trek: Unlimited* #10 was exceptionally text heavy. With careful cuts and changes to the layout, a more dramatic intro was created.



## SPINNING OFF

*Voyager* and *Deep Space Nine* were more straightforward in their approach and direction. *Deep Space Nine* stories were told slightly in the "past," so they would not interfere with current or future plans for the TV show. The book was able to move forward in time later, to update the crew's uniforms and take part in the *Telepathy War* crossover. Captain Sisko was charged with murder; The Romulans held Jake Sisko prisoner on a distant planetoid; A secret group comprised of Bajorans and their sworn enemies, the Cardassians, was revealed; Odo admitted that he and Lwaxana Troi were still married; and Garak's dark past finally caught up with him.

Far off in the Delta Quadrant, the U.S.S. *Voyager* continued its long journey home. Tales of ancient races, a huge starship-absorbing craft, memories of the Borg, and conflicts with the Kazon, Vidiians, and Trabe were compounded with crew morale difficulties, and the presence of new crewmember Seven of Nine. *Voyager* suffered from the inherent knowledge that, although the stories would lead the crew closer to home, they would never actually get there in the pages of the comic. Because of this, the stories in *Voyager*, while exciting, tended to feel very safe and, except for Seven of Nine's presence, the furthest from what was happening on the show. A slew of rotating writers did not help matters either.

The next generation of Starfleet's officers and crew supplied the premise for *Starfleet Academy*, a book that explored familiar themes in the *Star Trek* universe, both past and present.

Romulan/Vulcan conflicts erupted when a Romulan sleeper agent was uncovered posing as a Vulcan cadet; Early *Star Trek* antagonist Charlie X made a re-appearance; and the students found themselves embroiled in a blood feud. The Dominion War also played a part in the title's 19-issue history, and writer Chris Cooper (not to be confused with the *Oscar* winning actor, or this magazine's editor – Ed) introduced the first gay character in *Star Trek* comics – and created the Klingon word for a female dog! If that wasn't enough, *Starfleet Academy* featured the first all-Klingon Language issue!

## ROLL CALL

■ ***Star Trek: Unlimited*** (1996/97, 10 issues)  
Writers: Dan Abnett/Ian Edginton, Andy Mangels/Mike Martin  
Artists: Mark Buckingham/Kev Sutherland (*Star Trek*); Ron Randall/Al Williamson (*The Next Generation*)

■ ***Star Trek: Voyager*** (1996/97, 14 issues)  
Writer: Laurie S. Sutton  
Artists: Jesus Redondo/Sergio Melia

■ ***Star Trek: Deep Space Nine*** (1996/97, 14 issues)  
Writer: Howard Weinstein  
Artists: Tom Grindberg/Al Milgrom

■ ***Star Trek: First Contact*** (1996, One-Shot)  
Writer: John Vornholt  
Artists: Rod Whigham/Terry Pallot and Phil Moy

■ ***Star Trek/X-Men*** (1996, One-Shot)  
Writer: Scott Lobdell  
Artists: Marc Silvestri/Top Cow Studio

■ ***Star Trek: Starfleet Academy*** (1996/98, 18 issues)  
Writer: Chris Cooper  
Artists: Chris Renaud/Andy Lanning



■ ***Star Trek: Early Voyages*** (1997/99, 18 issues)  
Writer: Dan Abnett/Ian Edginton  
Artists: Patrick Zircher/Greg Adams

■ ***Star Trek: Mirror Mirror*** (1997, One-Shot)  
Writer: Tom DeFalco  
Artists: Mark Bagley/Larry Mahlstedt

■ ***Star Trek: Operation Assimilation*** (1997, One-Shot)  
Writer: Paul Jenkins  
Artists: Steve Irwin and Terry Pallot

■ ***Star Trek: Telepathy War*** (1997, One-Shot)  
Writer: Chris Cooper  
Artists: Patrick Zircher/Steve Moncuse

■ ***Star Trek: Untold Voyages*** (1998, 5 Issues)  
Writer: Glenn Greenberg  
Artists: Michael Collins/Keith Williams

■ ***Star Trek: Voyager "Splashdown"*** (1998, 4 Issues)  
Writer: Laurie S. Sutton  
Artists: Terry Pallot/Al Milgrom

■ ***Star Trek: The Next Generation/X-Men "Second Contact"*** (1998, One-Shot)  
Writer: Dan Abnett/Ian Edginton  
Artists: Cary Nord/Scott Koblish

■ ***Star Trek: The Next Generation: The Riker Special*** (1998, One-Shot)  
Writer: Dan Abnett/Ian Edginton  
Artists: Andrew Currie/Art Nichols







Starfleet Academy issue 18: the world's first ever Klingon language edition comic

*Early Voyages* took readers on a journey to discover what happened during Pike's command of the *Enterprise*, and what kind of captain he was. Over the course of 17 issues, writers Dan Abnett and Ian Edginton presented a thoughtful leader who took every decision – and their consequences – to heart. Readers finally saw exactly what happened on Rigel VII, and were brought back to the days when the Federation and the Klingon Empire definitely did not get along! *Early Voyages'* most elaborate tale was a three-part time-travel story that centered on Yeoman Mia Colt. In the story's finale, Pike witnessed his own eventual future, as depicted in the episode, "The Menagerie."

## PROPHECY

But while *Star Trek* was taking comics to almost transwarp speed, what quickly became apparent was that the best of intentions would eventually have dramatic consequences. DC and Malibu had both understood something very important about *Star Trek* comics: a focus on one or two titles. When the bi-monthly, double-sized *Star Trek: Unlimited* was on sale, there were technically six *Star Trek* books on sale in one month. This amount of material put an enormous burden on a single office, and while it was common for an office to run that many books per



Pike gets a glimpse of his own future, in *Early Voyages*

month, it wasn't for that amount to be licensed properties.

Working on all of those *Star Trek* books was a full-time job, and Bobbie and Polly needed some help. It was decided that the best way forward was to split the books between "likeness" and "non-likeness" titles (i.e. books featuring illustrations of actors, and those featuring original or non-TV characters). Bobbie had a hand in crafting *Early Voyages* and *Starfleet Academy* from the very beginning, so it was only natural that she kept those titles. Due to a series of internal organizational changes at Marvel, one Tim Tuohy (that's right – the writer of this article), inherited *Unlimited*, *Deep Space Nine*, and *Voyager*, and I would also edit *The Next Generation/X-Men* crossover, the *Untold Voyages* limited series and *The Next Generation Riker Special*.

## STARFLEET ACADEMY'S FAMILY TREE

Red Squadron's leader, Cadet Matt, can trace his lineage all the way back to *Star Trek's* own Commodore Matt Decker.







Character likenesses in the early Gold Key comics were "loose," to say the least. Marvel had to pay much closer attention to detail

Almost from the moment the *Star Trek* books began, deadlines became an ever-increasing problem. Although *Early Voyages* and *Starfleet Academy* had characters that had been or, in Nog's case, were still seen on screen, those books had a much easier approval process than the likeness books, especially as they did not require individual actor approval (i.e. *Star Trek* actors have final say over whether they'll allow an artist's rendition of their features be used. Ed.)

The likeness books were a different matter. *Star Trek* artists have come a long way since those first Gold Key issues, and *Star Trek* fans have become much more discerning in the way that their beloved heroes are depicted. Physical appearances, clothing, almost every visual

aspect, became an ever-increasing source of time-consuming corrections, while the actual story became secondary. There was also rising discord among fans as to how the characters themselves could, and should, be drawn – using realistic poses, or those more associated with superhero comics. While a *Next Generation* comic would almost demand a photo-real approach, it seemed wholly appropriate for the *Academy* and *Early Voyages* artists to draw their books "The Marvel Way" – something that wouldn't have worked in the pages of *Unlimited*, *Deep Space Nine* and *Voyager*!

Truly, through no fault of anyone involved, the choices for artists on the likeness books were, in some cases, just the wrong choices. The problem was that having to draw real, recognizable people, and meet those expectations on a monthly basis was, to say the least, daunting, even for the best artists in the business.


Eventually, the time lost due to art corrections because of likeness issues had eroded the cushion that is put in place to prevent issues reaching stores late. The third part of *Telepathy War* shipped to retailers after the fifth part. *Star Trek: Unlimited* #7 had to have its original cover scrapped and a new one put together in two hours to guarantee it didn't miss shipping by a whole month.

Unfortunately, the monthly *Deep Space Nine* and *Voyager* comics had to be canceled, because it became impossible to get them out on time. Although artists were hired who could achieve likenesses that Paramount and actors would dependably approve (Jonathan Frakes commented that Andrew Currie, the artist for the Riker Special, could draw him "anytime," and Cary Nord received similar accolades from Patrick Stewart), the damage was already done.

Instead, Marvel adopted a new approach to those canceled titles, and *Deep Space Nine* and *Voyager* would reappear as alternating, four-

issue mini-series throughout the year, with thoroughly approved and vetted artists on board, beginning with the publication of *Voyager: "Splashdown."*

Bolstered by a new confidence in direction and scheduling, Marvel had plans to create a new *Star Trek* title, featuring a new starship and crew that would, handily, avoid any likeness concerns. At the 1997 San Diego Comic Con, *Star Trek: Phase 3* debuted during a panel discussion, but this optimistic and exciting new direction would never see the light of day. Due to financial concerns for the broader Marvel company, it simply couldn't afford to produce any more licensed comics. With some storylines remaining unresolved, the *Star Trek* line was canceled.

*Star Trek*, of course, has a history of surviving that kind of thing, as Marvel discovered – twice! 




## MIXED MEDIA

Pocket books, publisher behind the popular *Star Trek* novel series, coordinated a storyline in their novel range to coincide with a TV episode of *Voyager*, commemorating the traditional Klingon "Day of Honor." In cooperation, Marvel's *Unlimited* #8, *Deep Space Nine* #14, and *Voyager* #9 all told Klingon-centric tales. *The Next Generation/X-Men* crossover, "Second Contact", would also continue into Michael Jan Friedman's novel, "Planet X."







As the theme song from 80s TV hit *The Fall Guy* told us, it's the unknown stuntman "that makes Eastwood look so fine." From red-shirts to brawling Klingons, stuntmen and women are as much a part of *Star Trek* as any series lead. B.J. Davis lifts the lid on his career taking a pasting on alien worlds.

Words: Calum Waddell

# STUNT TREK

As a stuntman, B.J. Davis is one of the most honored in Hollywood: a member of his profession's Hall of Fame, the 62-year old Arkansas-born performer has doubled for such big names as Jack Nicholson, Liam Neeson, and Chuck Norris. Moreover, his contributions to the trade helped to launch Davis into a side career as a director and producer, with notable credits being the *Medal of Honor* and *Whistleblower* television series. However, as a dedicated sci-fi fan, the stuntman is quick to admit that his legacy on *Star Trek* remains one of his proudest achievements to date.

"You have to understand that I grew up idolizing William Shatner and Leonard Nimoy," he enthuses. "When the chance came to work on *The Next Generation*, I could

barely believe my luck. As with almost everything in Hollywood, I got that job because I knew the right person. My friend, Dennis Madalone, was the permanent stunt co-ordinator on the series, but if he got too busy with other things then he would point them in my direction. So I got to do a few episodes and, from that, I also had the chance to act. I got to play a Klingon guard, an *Enterprise* officer, and I was also a medieval swordfighter for the episode 'Qpid'."

Set in Robin Hood's Nottingham, the surreal Season Four episode "Qpid" sees Captain Picard and his crew re-imagined as participants in one of Merry Olde England's most memorable fables. Davis can be briefly glimpsed in the episode, as a po-faced army guard, but he also did some stuntwork too.






B.J. Davis as a Klingon warrior comes off worst in a clash with Picard



B.J. with Chuck Norris and Richard Lynch



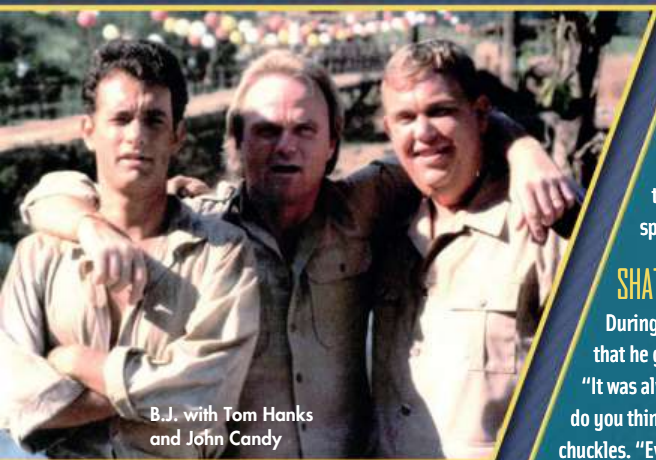
Starfleet assassins in *The Undiscovered Country*

"I don't think that I'm credited with [arranging] the stunts on that episode," he explains, "but I have played a lot of different Klingons and some of these have also gone undocumented – maybe even the fans couldn't keep up. I remember that I had to choreograph a combat sequence – it was a swordfight between Jonathan Frakes and I. Jonathan is a great, hard working guy, but the props department were a little behind on getting us the materials that we needed. Anyway, the sword we used still needed to make contact, but it actually broke, and a piece of it hit Jonathan in one of his eyes. He had to be rushed to the hospital, but he came back as soon as he could, even with a bruise on his face, to finish that episode. That is the level of dedication that *The Next Generation* cast had to the series."

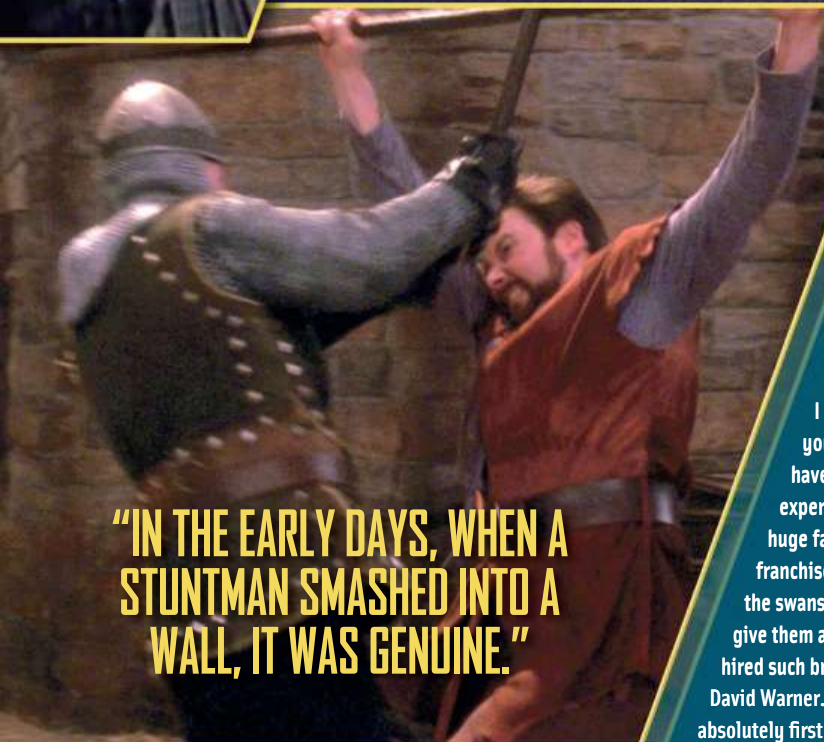
Davis also raves about Michael Dorn – not least because the stuntman found out how challenging it is to undergo the elaborate make-up process that Dorn faced every day, before even getting on set.

"Michael Dorn was an actor who put in *extremely* long hours," Davis affirms. "I agreed to play a Klingon in a few episodes, and I was told I needed to arrive on the set four hours before everyone else. So I would turn up, and Michael would be there too – always smiling and speaking fondly to everyone. And after that four-hour period, when your make-up was fixed, you worked a 10-hour day, and then it was *another* 90 minutes having the prosthetics removed. Yet, I never saw Michael complain once – and this was every single day for him. Don't get me wrong, *The Next Generation* was a





B.J. with Tom Hanks and Jolin Candy



**"IN THE EARLY DAYS, WHEN A STUNTMAN SMASHED INTO A WALL, IT WAS GENUINE."**

great job, with fantastic pay, but it was really tough. I was not surprised that the crew and the cast of that show became so close. With TV you have to work together, and you have to get along. It is regimented: everyone needs to know their spot and what they have to do. It is a team effort."

## SHATNER IS SHATNER

During his time on *The Next Generation*, Davis also admits that he got at least one recurring fan query.

"It was always the same question back then: 'Hey man, do you think Patrick Stewart is better than Shatner?'" he chuckles. "Even today I think that is the most common question. To me, the answer to that was, and is, simple: Shatner is Shatner. He is an icon and I grew up with him. He is irreplaceable. Anywhere you go in the world, people know who Captain Kirk is. And that is actually why I admired Patrick Stewart so much. He brought new life and a new personality to *Star Trek*. He was a totally different character, and it led to the evolution of the series. Even though I was a massive fan of the original, when I was doing *The Next Generation*, I recognized that this was going to keep *Star Trek* alive. I would tell fans that if you really care about *Star Trek*, you have to love both of these guys equally. It is all thanks to Patrick Stewart that you have had more and more variants on *Star Trek*, which is a win-win situation for the fans."

Davis would get to work with the original *Star Trek* cast when he signed-on to be the assistant stunt coordinator on 1991's climactic *Star Trek VI: The Undiscovered Country*. This would be the last chance for *Trek* buffs to see the



These guys don't look too trustworthy...

## "I GREW UP IDOLIZING WILLIAM SHATNER AND LEONARD NIMOY."

original crew together on the big screen (critically seen as a return-to-form after the largely derided fifth installment, *The Final Frontier*). Davis, sporting a beard, also appears as Yeoman Burke, the treacherous *Enterprise* crewmember who assassinates Klingon Chancellor Gorkon as part of a secret plot to undermine planned peace talks between Kirk and his long-time foes.

"*Star Trek VI* was like spending every day in Disneyland," Davis smiles, "Anyone who says they don't love movie stars is probably lying. I mean, here I was walking around with these people I had grown up watching on TV, so a big part of me was just amazed, but I kept saying to myself: 'you can't be in awe because you are part of this creative process now, and you have to get on with it!' *Star Trek VI* was a tremendous experience, not least because Nicholas Meyer is a huge fan as well, and he brought all of that love for the franchise to the table. He knew *Star Trek VI* might be the swansong for the original cast, so he was eager to give them a proper send-off, and that is why he also hired such brilliant actors as Christopher Plummer and David Warner. He even wanted the supporting cast to be absolutely first-rate."





Your friendly neighborhood stuntman



B.J. (left) keeps Worf under control, in "The Mind's Eye"



Aboard the Enterprise

## INTO DEEPER SPACE

To his surprise, Davis would add yet another *Star Trek* credit to his résumé when he was invited to oversee the stunts on three episodes of *Deep Space Nine* (Season Two's "The Homecoming" and "The Siege," and Season Three's "Whispers"). In addition, Davis would work as the stunt double for Chief O'Brien actor Colm Meaney.

"I got to experience three different crews," laughs Davis. "Not many people can say that, right? I got the *Deep Space Nine* role through Dennis Madalone. He wanted me onboard, and I was happy to oblige. Being such a *Star Trek* fan, I saw this as yet another evolution of the series, and I was really excited to see how the fanbase was going to receive it. I did not know if *Deep Space Nine* was going to be as exciting for me, because it was a bunch of new faces – but I loved being the double for Colm Meaney. He is a great guy, and a fantastic actor, and getting to do that made *Deep Space Nine* a true highlight."

Nowadays, Davis is still at the top of his game (his most recent stunt credit was *The Amazing Spider-Man 2*) whilst a biography on his life, "Confessions of a Hollywood Stuntman," is forthcoming. Yet, as the movie business changes, and as digitally produced stunt sequences become increasingly ubiquitous, the stuntman admits that

it looks as if time might also be running out for his trade.

"Today, if people say to me that they want to be a stuntman or a stuntwoman, I have to tell them that there are not many jobs out there," Davis laments. "Now you can use computers to safely place an actor in any kind of dangerous situation you can think up, without risking life and limb. In comparison, I have suffered second degree burns from stunts that have gone wrong. Of course, we still do some stuff practically, but those jobs are fewer and fewer. In the early days, when a stuntman smashed into a wall, it was genuine. It really happened. You really took the bruises to do that. But now, nobody can be sure if what they saw was genuine."

Perhaps unsurprisingly, then, Davis is thrilled that he had the chance to break into Tinseltown before the advent of modern CGI. Looking back at his long and varied career, which also included doubling Tom Hanks on *Volunteers*, and Bruce Campbell on the cult favorite *Army of Darkness*, he confirms that there is nothing else he would have wanted to do with his life.

"Every job I ever got was a miracle," Davis smiles.

"When I was a kid, all I ever wanted to do was be a stuntman, and if you'd told me back then, 'Hey, one day you'll get to know Leonard Nimoy' – I would have said you were crazy. It has been an absolute blast." ▲

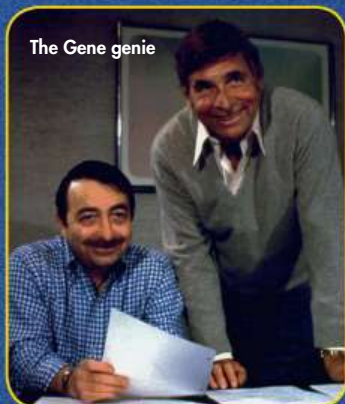


# STAR TREK SCRAPBOOK

From Mr. Spock piggy banks to Klingon flies swimming in bowls of soup, **Mark Phillips** investigates the peculiar highs and lows of *Star Trek* during the dark decade of the 70s, as fans clamored for more, and networks rushed to fill the vacuum the show had left behind...



Waiting in vain for *Phase II*



The Gene genie

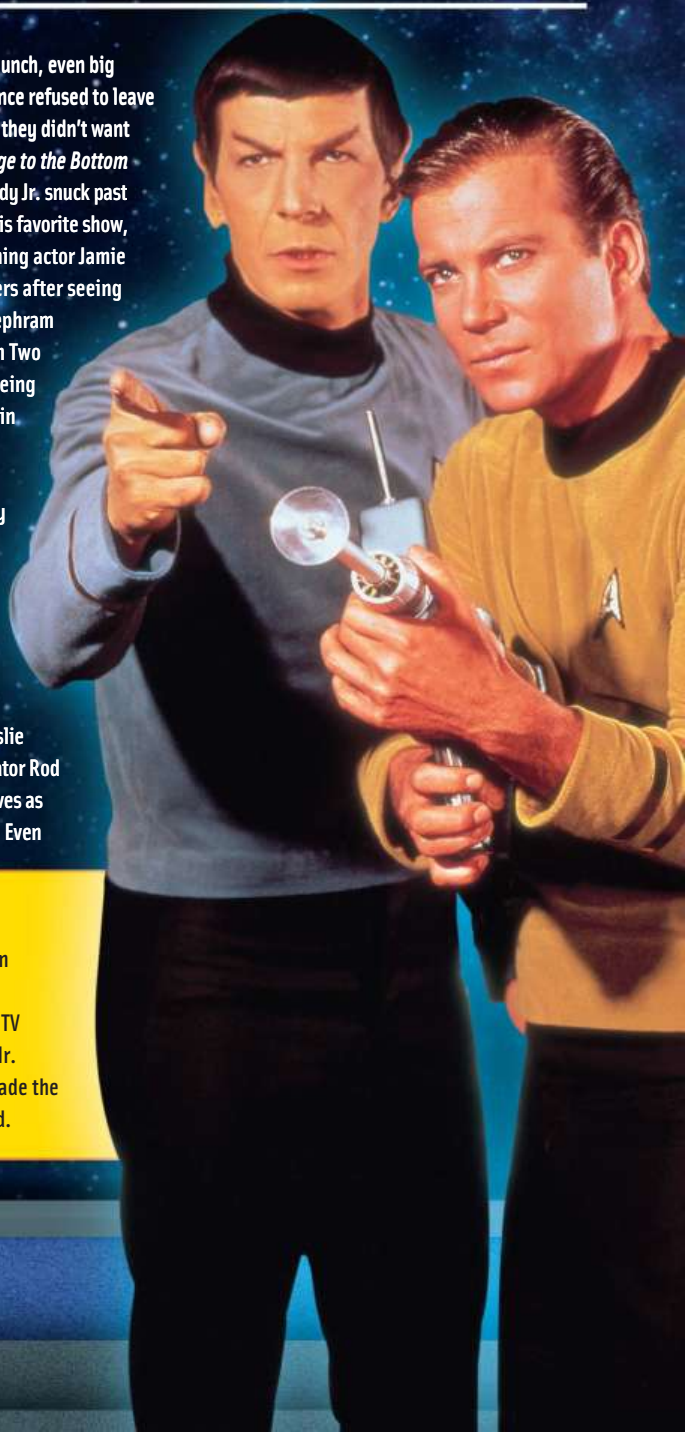
# THE WILDERNESS YEARS

**F**ans can be a passionate bunch, even big name fans. The Beatles once refused to leave their hotel room because they didn't want to miss that night's *Voyage to the Bottom of the Sea*. John F. Kennedy Jr. snuck past his mother to watch reruns of his favorite show, *Lost in Space*, and Oscar-winning actor Jamie Foxx became terrified of spiders after seeing a screaming Glenn Corbett (Zephram Cochrane in *Star Trek*'s Season Two episode, "Metamorphosis") being devoured by a huge tarantula in *Land of the Giants*.

*Star Trek*'s fanbase was equally passionate, and equally diverse. Politicians Nelson Rockefeller and Barry Goldwater, actor Ron Howard, singer Michael Jackson, dancer Charo, newsman Geraldo Rivera, movie stars Lana Turner and Leslie Nielsen, and *Twilight Zone* creator Rod Serling all proclaimed themselves as big *Star Trek* fans in the 1970s. Even

## STAR TRIVIA

Leonard Nimoy turned down a lucrative offer in 1973 to appear in a series of funny TV commercials, made up as Mr. Spock. "I would never degrade the character like that," he said.





George Lucas, who had visited the *Star Trek* set in 1967 (long before creating *Star Wars*), attended a couple of early conventions as a fan, and J.J. Abrams, mastermind of the *Trek* reboots, remembers being introduced to Kirk and Spock at age seven through the 1973 animated series.

But not even the endorsement of well-known figures (or fan-coordinated letter-writing campaigns) could save the show from the axe at the tail end of the 1960s. When the original series was cancelled in 1969, NBC cited low ratings (the third season averaged a meager 13.5 rating, when a 17 rating or higher was necessary for survival), William Shatner was asked by Howard Pearson of *The Deseret News* in 1971 if *Star Trek* would ever return? "No, not a chance," Shatner quickly replied. "Forget it. The show is history."

## "FORGET IT. THE SHOW IS HISTORY."

Only, it wasn't. In fact, *Star Trek* stubbornly refused to drift into nostalgic memory, and a quiet revolution began, small at first, but building in a way nobody had expected.

George Takei had attended a small *Trek* convention in 1970. "It was a modest gathering," he told *The Telegraph*. "But it was heart-warming to see they still appreciated the show." When he appeared at the first official *Trek* convention in New York, two years later, things had changed.



Kirk, Scotty and Spock ponder what's next for *Star Trek*, in the final scene of "Turnabout Intruder"

"I was aghast and floored," he said. "It was over-flowing with people. They were almost hanging from the chandeliers."

It was here that Roddenberry, still an anonymous face to many, was stopped from entering a VIP guest room by a volunteer. "Sorry, sir! You can't come in here unless you are connected to *Star Trek*," the fan said. Roddenberry paused, then replied theatrically, "Son, I am *Star Trek*!" The chastened fan, immediately recognizing his error, let the Great Bird through.

William Marsano, covering the January 1972 convention for *TV Guide*, was deeply impressed by the event, and the people who had been drawn to it.

"They truly reflect *Star Trek*'s message of diversity," Marsano said of the 3,000 attendees, drawn from all ages (toddlers to nonagenarians) and races. His article soon became the single most influential piece of writing about *Star Trek* and its fans. Thanks to Marsano's piece, thousands of fans were now galvanized, as they realized they were not alone in their passion for *Trek*. The following year's New York convention had 6,000 attendees, with the 1974 event attracting almost 20,000.

### FUNDY-UNDIES

The *Robesonian* newspaper reported in 1973 that NBC and Paramount were receiving over 700 letters every week, asking for *Star Trek*'s return. That same year, *The National Enquirer* forwarded 14,000 letters to NBC.

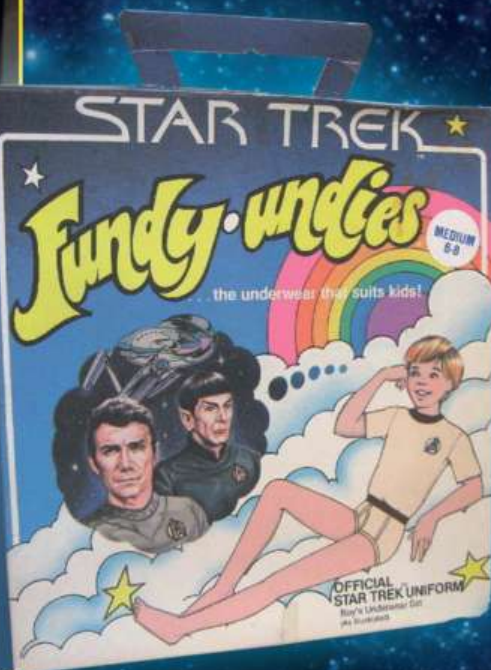
A TV station in Iowa, feeling fans were getting tired of Captain Kirk's adventures, replaced *Star Trek* reruns with an old 1960s situation comedy series called *Hazel*, about a maid who delivered jokes and dusted furniture. "Oh boy!" exclaimed columnist Dick Kleiner. "This looks to be an incredibly poor decision to drop *Star Trek* and replace it with *Hazel*." A torrent of angry mail flooded the beleaguered station – and swamped Kleiner's office as well. "Please everybody," Kleiner pleaded, "direct all of your mail to them, not us."

Meanwhile, in spite of network reluctance to bring back the show, manufacturers were quick to pick up on the burgeoning market for *Star Trek* themed goodies. A merchandising blitz was underway which included Spock piggy banks, *Star Trek* bandages, waste-baskets, popsicles, stamps, sleeping bags, wallets, underwear (Fundy-Undies!), candy cigarettes, sheets and pillow cases, wooden Spock nickels, Captain Kirk pinball games, Vulcan decaffeinated coffee and an AM/FM radio designed as a tricorder. "Wow!" said a Vancouver writer, "They're selling everything but Klingon toilet paper!"

That same year, the Canadian comedy series *SCTV* did a skit where Mr. Spock (Harold Ramis) and Dr. McCoy (Dave Thomas) open a restaurant as short-order cooks, but the eatery has some bugs to work out. One angry diner points to his lunch and yells, "What is this fly doing in my soup?" Mr. Spock looks down and coolly replies, "He's doing a Klingon back-stroke."

The journey from TV to the big screen left *Star Trek* in darkness for almost a decade...





## STAR TRIVIA

Hundreds of teenagers in Germany voted *Star Trek* their favorite show in 1973 even though the Nazi-themed episode, "Patterns of Force" had been banned there. When Roddenberry learned an Australian station was cutting out objectionable scenes, he asked, "Do they think we're a horror show?" The station replied it was nothing personal, saying, "We're also cutting out similar scenes of violence and horror from *Lost in Space*."

Ethnic persecution in "Patterns of Force"

## THE STARLOST?

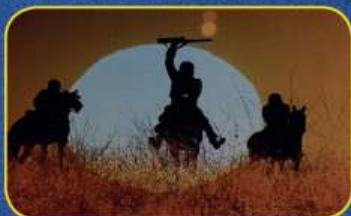
During the 1970s, many TV series tried to capitalize on – or replace – *Star Trek*. *TV Guide* erroneously announced in 1973 that *The Starlost* would be "a sequel to *Star Trek*." It was actually a Canadian show about a giant space ark that was quickly disowned by its creator, Harlan "City on the Edge of Forever" Ellison. "This is the best science fiction series ever made," raved Jack Miller of *The Toronto Star*. "It is a world ahead of *Star Trek*." Walter Koenig appeared in two episodes as the alien Oro, and, had the show continued, William Shatner was scheduled to appear alongside him in another episode. The confusion was compounded when, in an infamous 1975 snafu, *The Starlost* theme music was played as Gene Roddenberry was introduced as a guest on game show, *To Tell the Truth*!

CBS offered to buy Roddenberry's *Genesis II* series, but only if he added talking apes. He refused, and CBS went ahead with their own *Planet of the Apes* series, based (loosely) on the classic 1969 movie starring Charlton Heston. *The Miami News* called *Apes*, "more challenging than any other television show since *Star Trek*." But *Apes* bombed, finishing the 1974-75 season at a disastrous 67th place out of 84 shows. "We're in shock," said William Shatner's father-in-law, CBS executive Perry Lafferty. "We don't know what went wrong." Roddenberry knew. "I tried to warn them," he said later. "Talking apes were

a gimmick. They didn't listen, and it cost them a fortune."

The significant rival to *Star Trek* was Gerry Anderson's *Space 1999*, a big budgeted and heavily promoted British show about a space crew marooned on a runaway moon. "Today's Trekkers will be tomorrow's 99ers," predicted executive Abe Mandell. The 1975-77 series starred Martin Landau, the runner-up for the Spock role back in 1964. Win Fanning of the *Pittsburg Post-Gazette* ruefully admitted, "There is no use in kidding ourselves. *Space 1999* is not the second *Star Trek*. *Star Trek*'s considerably better human values and dialog put it above any science fiction series before or since." Roddenberry praised *Space 1999*'s brief success. "This is good news for all fans," he said. "It may help us get *Star Trek* back on the air."

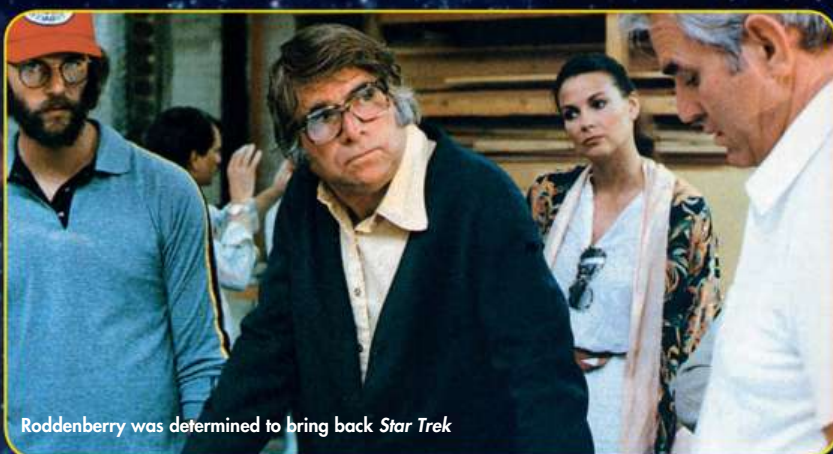
By 1978, *The Six Million Dollar Man*, *Man from Atlantis*, *Fantastic Journey*, and *Space 1999* had all been cancelled. *The Chicago*



## STAR TRIVIA

"I get up every morning at 4am to work on the script," said Roddenberry of his *Trek* movie plans in 1975. He had "ten movie superstars" lined up to cameo in the film, naming Robert Redford as one. Screen legend Bette Davis was also interested.





Roddenberry was determined to bring back *Star Trek*

## STAR TRIVIA

At a 1977 convention, a reporter asked two scientists why they liked *Star Trek*. "Because of its technical brilliance," said one. The other, a middle-aged chemist, replied, "I like the monsters!"

The fans' devotion ultimately led to *Star Trek: The Motion Picture* in 1979. "It is the biggest gamble in motion picture history," said *The Associated Press*. One fan, soaked by rain while waiting in line, said, "You can watch the reruns over and over and never get tired of them. But it'll be nice to see a new story." *The Spokesman-Review's* Christopher Bogan sat down with an anxious fan, moments before the film began. "*Star Wars* was kind of a spoof," the fan said, "but *Star Trek* looks to be serious business."

Then, the theater lights dimmed and the audience hushed. The curtain rose as *Star Trek* – and fandom – embarked on a thrilling new journey that continues to this day. ▲

## "WE ALL WANT *STAR TREK* BACK, BUT FANS CAN CERTAINLY WAIT FOR A REAL FIRST-CLASS REVIVAL."

*Tribune* declared, "None of these shows was as mentally challenging as Kirk and Spock reruns." When the film *Logan's Run* was released 1976, a theater promoter explained, "It has succeeded because fans adopted it as a substitute for their first love – *Star Trek*."

After *Star Wars* premiered in 1977, some pundits concluded the *Trek* phenomenon would die out in the face of such new and exciting competition, but Roddenberry pointed to the reruns, which were still playing on 160 American stations, and in over 100 countries.

## WE CAN'T WAIT FOREVER

Meanwhile, Roddenberry struggled to get *Star Trek* back into production, although he had fervent support from the fans. A letter to the *Seattle Post-Intelligencer* asked, "What is the delay in putting *Star Trek* on the air? There are over 30,000 people who want it back!" The editors were skeptical. "Just where did you get that ridiculous 30,000 figure?"

By 1976, *The Monster Times*, a big supporter of the series, was getting impatient. "Come on, Gene! Let's go," the editors urged. "We can't wait forever. Get this movie in the can."

One major California TV station made an offer in 1976 to finance a new, low-budget *Star Trek* series, shot on video-tape, that would reunite most of the cast. Roddenberry turned it down. "It wouldn't have allowed for the quality of our original show," he said. Years later he confided that such a video-taped production would have given *Star Trek* a "weird, soap opera look." Columnist Win Fanning applauded Roddenberry's decision. "We all want *Star Trek* back, but fans can certainly wait for a real, first-class revival."



No new *Trek* on TV? Make up your own adventures, with a "Costume and Mask!"



# STAR TREK — ONLINE —

ORIGINAL  
FICTION

# H O P E REMAINS

BY KATHERINE BANKSON  
*Courtesy of Cryptic Studios*

AS THE ICONIAN WAR RAGES  
ON, THREE OLD FRIENDS REFLECT  
ON THE PAST AS THEY FACE  
AN UNCERTAIN FUTURE.



Captain Harry Kim stifled a yawn as he gazed through the inner windows of Earth Spacedock. His ship, the *Rhode Island*, hung motionless before him. *His* ship. Even now it gave him a little thrill to think that.

Tiny figures crawled over the *Rhode Island*'s hull, making a final check of the latest round of repairs. It was 0400, but in a few, too-short hours he would once again set a course to the Delta Quadrant, and the frontlines of the war.

Not that there were many areas that weren't a frontline these days, he thought. Harry picked up his coffee and sipped, hoping to banish the creeping weariness he felt before he had to address his senior staff. He had a final inventory to check, he needed to ensure the team of scientists were aboard, check the dockmaster's evaluation and...

"It is customary to ask for a token unit of wealth for one's thoughts." The familiar yet unexpected voice of Seven of Nine startled Harry from his reverie.

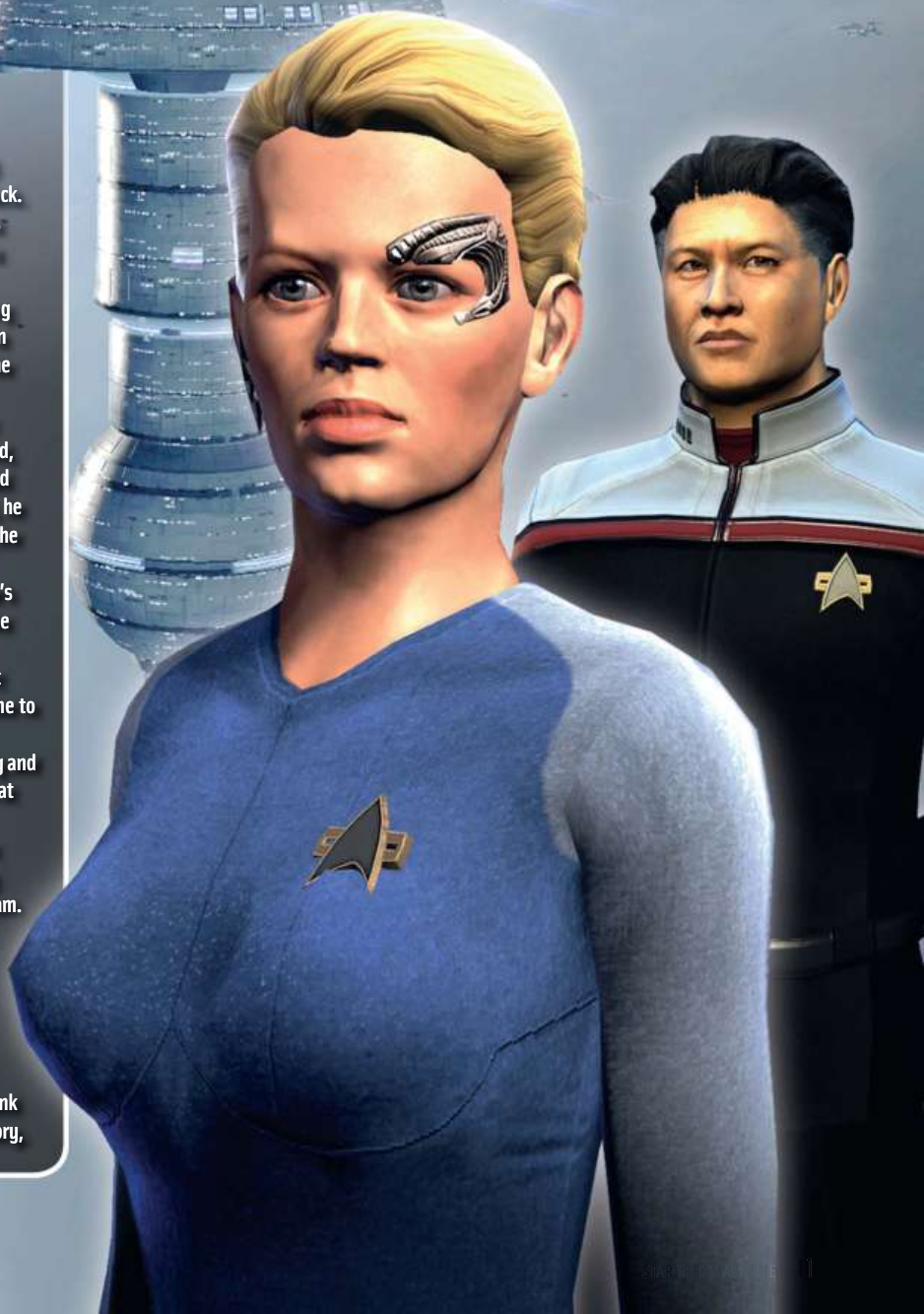
"It's a penny, Seven. You ask for a penny. But you get credit for the effort," Tom Paris added. Harry turned in time to catch Tom wink.

"Tom! Seven!" Harry abandoned his coffee to the railing and greeted his friends. "I didn't expect to run into you two. Not at this hour, at least."

"The *Rhode Island* is taking me to the Krenim facility in the Delta Quadrant," Seven informed him, as she awkwardly returned his embrace. "I am a late addition to the science team. Captain Nog requested my expertise."

"Just in from the front," Tom said as he slapped Harry on the back. "Here long enough to buff out the scuff marks on my ship, and for B'Elanna to get sick of me again. So, what deep ponderings of the heroic Captain Harry Kim did we interrupt?"

"Well, *Captain* Paris," Harry said, emphasizing Tom's rank with a smirk, "Nothing so profound. Daily schedules, inventory,







## “IT IS CUSTOMARY TO ASK FOR A TOKEN UNIT OF WEALTH FOR ONE’S THOUGHTS.”

and everything else that needs to be done before we head out and free up a slip for some other damaged ship.”

He shook his head with a rueful smile. “I remember when I was an Ensign. I had these big ideas about what the future would be like.”

“Your tone indicates your expectations have not matched reality,” Seven coolly observed.

Harry nodded. “*Voyager* was wholly unexpected,” he said. “But I never thought I’d see one war, let alone two – and I never wanted to see the Delta Quadrant again! Yet here I am, going back. How crazy is that?” He picked up his coffee and sipped, ordering his thoughts.

“It’s strange. Going back I mean. In some ways it was like when we came home, and I walked into my parents’ house again. It was the same house, but different. It was

home, but also not.”

“When you and Seven,” Tom said, nodding in her direction, “the Doc, and Tuvok, all said you were headed back to build a grand Delta Quadrant alliance, I thought you were insane. The Delta Quadrant tried its best to kill us, remember?” He fixed Harry with a serious expression, belied by the sparkle in his eyes. “In your case, it succeeded.”\*

“Funny!” Harry said, rolling his eyes.

Tom smirked and patted Harry’s shoulder. “I told B’Elanna you were crazy. I had lunch with Admiral Janeway, and told her you were all nuts. The admiral and I talked for a bit,” he said, his tone becoming gentler, “And we both realized we were a tiny bit jealous. Crazy as that sounds.”

“The time we spent on *Voyager* was one of great discovery and transformation for everyone on the crew, myself included,” Seven stated, clasping her hands behind her back. “It is my observation that humans reflect on impactful experiences and wish to recapture them. However, focusing on the past is not an efficient use of time. It prevents accurate analysis of upcoming challenges.”

Harry sighed as he leaned back against the railing. “It took me a long time to learn not to dwell on the past. Or on old ideas of what I thought the future would be,” he added. “Keten, the Kobali version of me, is having some of the same problems.” He shook his head. “I’ve been trying

\*As seen in *Voyager* Season Two episode “Deadlock”. The ‘other’ Harry Kim was reanimated on Kobali in *STO Delta Rising*.



to be the older brother, to warn him of some of the pitfalls along the way. Reminding him not to dwell on the past was one of the things I tried to explain to him, the last time we spoke."

"I can't imagine it's easy to adjust," Tom mused. "First he gets thrown into the Delta Quadrant, then he dies, and then he wakes up again to find more than thirty years have passed, and his life was lived by someone else."

"No," Harry agreed, voice quiet. "No, it's not easy, but he's getting there. He sounds more hopeful now. The fighting on Kobali Prime has stopped. He's been helping them rebuild."

"And in doing so, is rebuilding his own life," Seven noted.

"You know," Tom said with a philosophical air, "While I agree it isn't good to dwell on the past..."

"Says the man with the 20th Century obsession," Harry observed, *sotto voce*. Seven quirked a small smile.

Tom rolled his eyes this time. "As I was saying, the past shaped how we approach the future. A little reflection now and again isn't a negative thing. When I took the job with Captain Janeway, I told myself I just wanted

millennia, our chances of success are slim," Seven stated.

Tom grimaced, and Harry winced at the cold truth.

Seven looked over at Tom and Harry. "However, if I follow Captain Paris' hypothesis of one being mindful of what came before as one looks ahead, then I find I have first-hand experience with a much smaller, ill-equipped force facing impossible odds. This one crew suffered losses, but it did not just survive, it thrived." She looked out again, regarding the vast window and the ships beyond. "There is evidence enough to have... hope for tomorrow."

A grin snuck back onto Tom's face. "It's practically traditional," he declared with mock sincerity.

Seven simply arched an eyebrow and said nothing. Harry snickered.

"In a lot of ways," Tom said, pointedly ignoring Harry's amused laugh, "*Voyager's* experience is closer to this war with the Iconians than when Starfleet fought the Dominion or even the Undine. In those cases we were allied, but still largely kept separate. Now we're all facing the same fire together."

"When we were trying to make the Delta Alliance," Harry

**"YOU BETTER COME BACK SAFE. IF B'ELANNA HAS TO ATTEND YOUR FUNERAL AGAIN, SHE'LL KILL YOU."**

to get away from New Zealand, but all I could really think about were the mistakes I'd made, my relationship with my dad, and how I thought I was this giant screw-up. It took *Voyager* to make me wake up and look where I was going, not just where I'd been."

Tom rested his elbows against the railing and looked across the open area, watching various personnel go about their business. Harry turned to follow Tom's gaze. "I've been thinking about this since the Iconians started this war," Tom continued. "*Voyager* faced a lot of trouble, but we had Starfleet's tradition of exploration and finding new friends." He shot a brief smile over at Seven as she joined them at the railing. "We all had family we were separated from, but then we made a family out there. We had the memory of home... but we had hope for tomorrow." Tom let out a deep breath. "And hope is what we really need right now," he concluded.

"The Iconians are more powerful than we are," Seven stated. "We have never faced their like before. Not even the Borg or the Dominion have been as... relentless. Even if we have gathered together an alliance of power unseen in this galaxy for

said, "I kept thinking back to *Voyager*. Not just because I was familiar with the people of the Delta Quadrant, or because that's the ship I was on the last time I was there. It was because of how *Voyager's* crew had to learn to work together. I knew we could make the Alliance work, too."

"As I was putting Delta Flight together, several admirals asked if such a rag-tag crew of pilots could be an effective team. I knew that it could be done. We had Starfleet and Maquis working with ex-Borg, sentient holograms and Talaxians after all," Tom added with a wry smile. "It was a hell of a ride, but we got home."

"The *Voyager* collective was unique," Seven said. "During my time on board I learned to appreciate the differences in my crewmates. While you were not as efficient as Borg, your individual strengths contributed to a greater whole. It was a transformation in my understanding of what could be accomplished."

Seven nodded to a cluster of co-mingled Romulan Republic and Starfleet officers on the floor below. "While





there are still disagreements, I am seeing a similar transformation of understanding occurring here."

She turned to face Tom and Harry. "Perhaps this is a lesson we should actively endeavor to spread. The research group in the Kyana system will be made up of researchers from several different worlds. I will keep my experiences on *Voyager* in mind as I interact with them."

"It's not a bad idea," Harry said, looking from one friend to the other.

Tom clapped him on the shoulder. "Nope. It's not a bad idea at all. So how..."

The Earth Spacedock intercom interrupted him. "Incursion reported in the Andor System. All available ships, please prepare for departure."

Tom winced, then gave Harry a grim smile and squeezed his shoulder. Harry returned the gesture and then handed Tom the now-lukewarm mug of coffee.

"The *Rhode Island*'s fit enough for duty. I should see if they need us," Harry said.

"Captain Kim, I will accompany you," Seven said, moving to stand by Harry. "I can assist your crew."

"I'll see if I can't get my engines pulled back together," Tom said. "They gave us a 48-hour estimate, but that might change given the circumstances." He offered his hand to Harry. "You better come back safe. If B'Elanna has to attend your funeral again, she'll kill you."

"Well I wouldn't want that," Harry said as he shook Tom's hand. "Give my love to her and Miral. And save me some holodeck time? We need to finish Chapter 47 of *Captain Proton and the Court of Cydonia*."

"Wouldn't miss it," Tom turned to Seven. "I look forward to hearing about what crazy thing Nog has you doing out there."

"I will be sure to send you extensive notes," Seven said, inclining her head. "And inform you if keeping mindful of my *Voyager* experience results in greater performance by my team."

Tom chuckled and stepped back. "I bet it will." He nodded at the flashes of transports all around Earth Spacedock as the crew returned to their posts. "You two had better get going."

"We'll see you soon, Tom," Harry said. He tapped his combadge. "Kim to the *Rhode Island*. Two to beam up."

Tom watched his friends shimmer away in the transporter beam, downed the rest of the coffee he was sure he'd need in the hours to come, and contacted his chief engineer. The galaxy wasn't going to save itself. ▲

## ABOUT STAR TREK ONLINE

*Star Trek Online* is a free-to-play massively multiplayer online game from Cryptic Studios. In *STO*, you can explore the stars as the captain of a Federation starship, seek glory and honor on the bridge of a Klingon Empire vessel, or fight for Romulan freedom aboard a deadly Warbird. Visit iconic *Star Trek* locations such as Vulcan and Qo'noS, star in your own story, and make your mark on the universe!

### TO PLAY STAR TREK ONLINE:

1. Visit [startrekonline.com](http://startrekonline.com)


This will redirect you to our new [ArcGames.com](http://ArcGames.com) *STO* Product Page

2. Click the "Play for Free" button to download and install the Arc Client

3. Create a New Account through the Arc Client

4. Log in with your new account

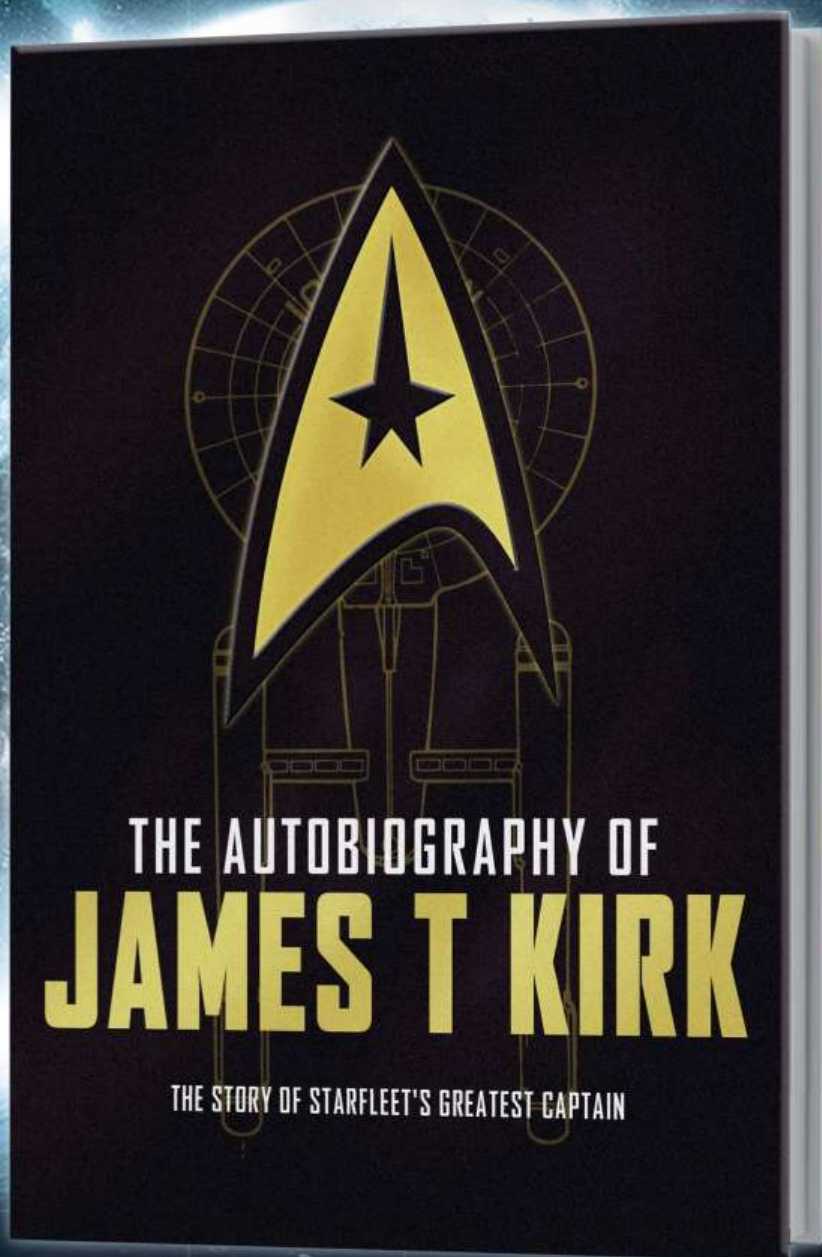
**BOLDLY GO INTO THE FINAL FRONTIER!**

A screenshot from the game Star Trek Online showing three characters in a futuristic, industrial environment. On the left, a male character with dark hair in a Starfleet uniform. In the center, a male character with grey hair in a Starfleet uniform. On the right, a female character with blonde hair and a blue uniform. They are standing in front of a large, complex structure with many lights and panels.

"WE ALL HAD FAMILY WE WERE SEPARATED FROM, BUT THEN WE MADE A FAMILY OUT THERE. WE HAD THE MEMORY OF HOME... BUT WE HAD HOPE FOR TOMORROW."



# FROM CADET TO CAPTAIN, MY LIFE IN THE STARS



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## STAR TREK: COSTUMES FIVE DECADES OF FASHION FROM THE FINAL FRONTIER

By Paula M. Block & Terry J. Erdmann ■ Insight Editions

Fifteen years on, Paula Block and Terry Erdmann's *Deep Space Nine Companion* still ranks as one of my favorite non-fiction *Trek* reference books, so I tend to get rather excited every time I see a new title announced that bears the name of this intrepid writing duo. *Star Trek Costumes* chronicles the evolution of fashion in the *Star Trek* universe over the last 50 years, profiling every series and movie right up to *Into Darkness* in 2013.

Inside are more than 250 pages of meticulously researched detail, which will enlighten and amaze even the most knowledgeable fans. The uniforms worn by our heroes form such an integral part of the look of *Star Trek*, yet the stories behind their design and evolution are often as interesting as the episodes that feature them. Ever pondered the reason why, after the second season, the *Next Generation* crew ditched their original spandex singlets? Or

why red, gold, and blue were chosen as the primary colors for *Star Trek*'s personnel all the way back in the original series? What did costume designer Bob Fletcher really think of the "pajama" look of those monochrome *Motion Picture* uniforms, and what was the inspiration behind the "monster maroon" jackets which debuted in *Wrath of Khan*?

*Star Trek: Costumes* features new and archival interviews with every major *Star Trek* costume designer, from Bill Theiss of the original series through to Michael Kaplan of the Abrams movies. In addition to the uniforms worn by the principal actors, the authors also profile some of the more famous guest star costumes. Everything from Apollo's Golden Tutu ("Who Mourns for Adonais?") to Chang's eye patch (*Star Trek VI: The Undiscovered Country*) to Guinan's assorted hats are highlighted, with countless interviews featuring the designers who fashioned the costumes, and the actors who wore them.

Complementing the text are myriad full-color, high-resolution photos, many of which have never been seen before. Looking at these costumes under natural lighting, with no atmospheric studio lights to change their appearance, is often quite startling. I can see this book settling many an argument between cosplay creators about the right color to use on such-and-such a hemline! There are numerous original sketches, discarded uniform variants, jewelry, shoes and boots, and even close-ups of fabric swatches revealing stitching detail which could never be seen on camera.

Guinan costumes



*Star Trek: Costumes* is one of the finest non-fiction *Trek* reference books I've seen in a long time, with Block and Erdmann putting together the definitive text on *Trek* costume design. A thoroughly well-deserved five-star recommendation... pick this one up!

Adam Walker





"Star Trek: Costumes" features numerous design sketches, such as Kirk's short-sleeved uniform from *The Motion Picture* (below)



Bill Shatner  
as

CAPT.  
KIRK

CLASS **B**  
UNIFORM

STAR TREK  
"THE MOTION PICTURE"

R. Fletcher



# THE AUTOBIOGRAPHY OF JAMES T. KIRK THE STORY OF STARFLEET'S GREATEST CAPTAIN

Edited By David A. Goodman ■ Titan Books

**W**e've all seen the dramatized adventures of Captain Kirk in the long-running holo-vid series and subsequent immersive-reality movies, but as thrilling as they are, one is always left with the feeling that those early days of space exploration were probably a much grittier and less glamorous affair.

Jim Kirk's autobiography, completed shortly before his untimely death and skilfully edited (with a light yet authoritative touch) by David A. Goodman, is a far more revealing portrait of a life devoted to a singular career in Starfleet. What's more – like the best science-fiction, ironically – it makes those far off times seem so real.

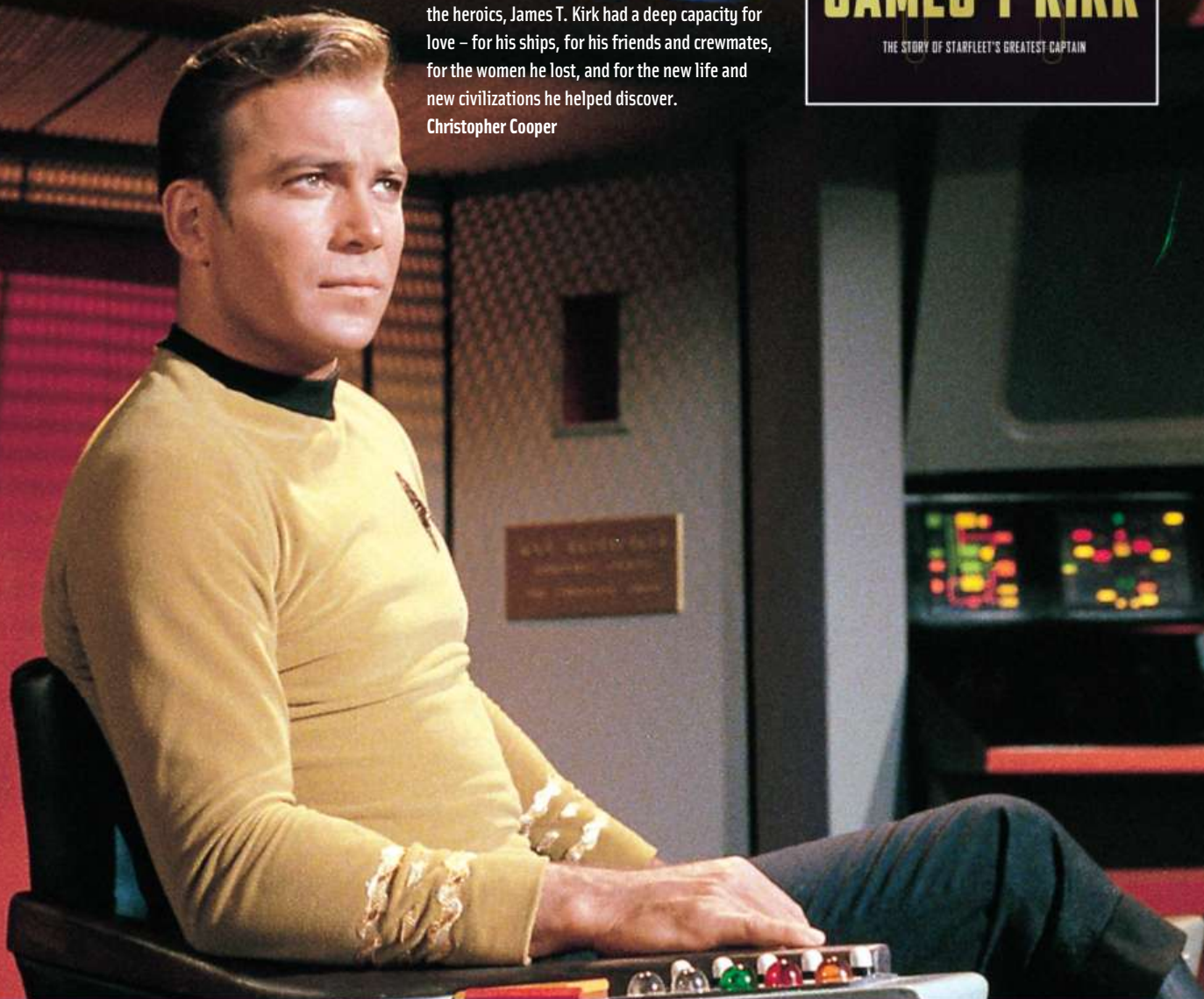
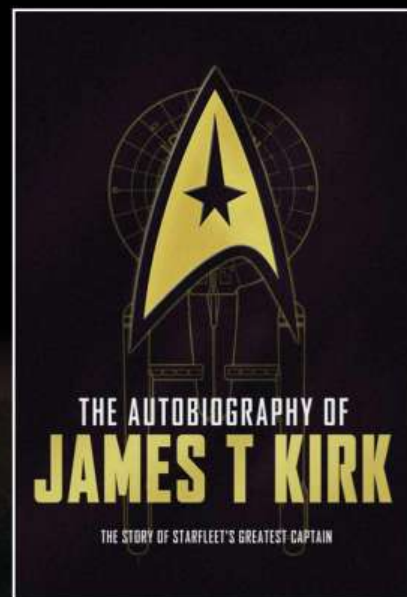
Kirk is open and honest about the personal

sacrifices he made, sometimes unwittingly, in his pursuance of command, and we get a deep insight into just how dangerous, dirty, and unpredictable life can be in the cold dark of space.

The revelations about Kirk's childhood resonate most deeply. His seemingly bucolic youth, growing up on an Iowa farm, was undermined by a rift between his parents that would see his mother spend years away from home. You feel Kirk's pain as, with the benefit of hindsight, he tries to make sense of this, and make peace with later decisions that denied him another kind of life entirely.

What you will take from this entertaining autobiography is an understanding that beneath the heroics, James T. Kirk had a deep capacity for love – for his ships, for his friends and crewmates, for the women he lost, and for the new life and new civilizations he helped discover.

Christopher Cooper





# STAR TREK: ENTERPRISE RISE OF THE FEDERATION "UNCERTAIN LOGIC"

By Christopher L. Bennett ■ Simon & Schuster/Pocket Books

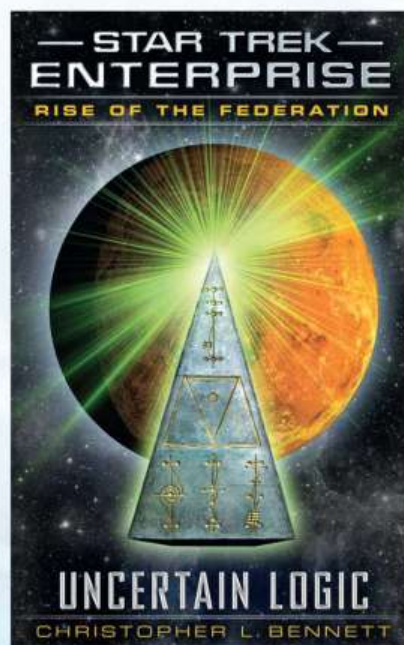
Canon. It's a curious thing. Legendary *Trek* writers, including Ronald D. Moore and Brannon Braga, have admitted to feeling confined at some point or another by the enormity of *Star Trek's* dense, tangled canon. Yet Christopher L. Bennett is an author who clearly embraces it wholeheartedly. His ability to delicately pick out disparate elements, often from different series, and connect them in ever more ingenious ways is second to none. Of course, for the hardcore fan, this makes reading anything Bennett writes a pure joy. Thankfully, "Uncertain Logic" doesn't disappoint!

Continuing the events of the previous *Rise of the Federation* chapter (last year's "Tower of Babel"), "Uncertain Logic" tackles three primary storylines which draw from various points of canon in the *Trek* universe. The central plot revolves around a continuing crisis on Vulcan, as Surak's historic writings – first unearthed by Archer & T'Pol in *Enterprise's* Vulcan trilogy – are seemingly

shown to be fraudulent. The political and cultural ramifications are huge for Vulcan, and the slow emergence of a split in their society makes for some epic prose that had me reading into the early hours. Bennett is highly skilled at showing us the "big picture," and lends a level of realism to Vulcan society rarely seen.

Meanwhile, one of the oft-forgotten gems of *Enterprise* – Season Two's "Dead Stop" – is given some welcome attention. We get to see the effects of the episode's advanced automated repair facility technology on a far larger scale, as Captain Malcolm Reed of the *Pioneer* encounters "the Ware." What follows is a skilful resolution to some of the questions that the original episode left unanswered.

Finally, we're treated to a subplot involving the Deltans (Lieutenant Ilia's race from *The Motion Picture*), the Orion Syndicate, and the ill-fated crew of the *U.S.S. Essex*, first seen in *The Next Generation* episode, "Power Play."



The early days of the Federation are a fascinating period in *Star Trek* history, making the continuing *Rise of the Federation* series a delight to read. There's little doubt that Bennett is the maestro of *Trek* canon and continuity, so kick back, pour yourself a tall glass of something fizzy, and marvel as "Uncertain Logic" fleshes out *Trek* history with aplomb.

Adam Walker

# STAR TREK: THE ORIGINAL SERIES "SAVAGE TRADE"

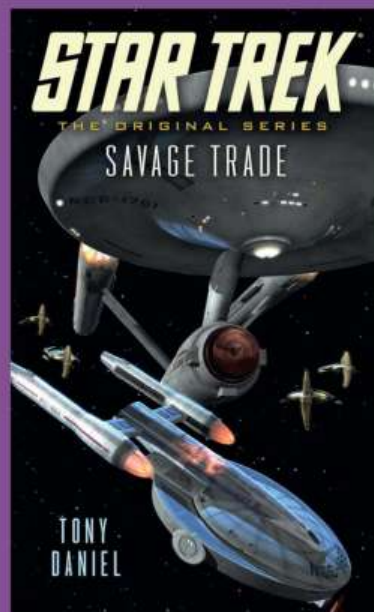
By Tony Daniel ■ Simon & Schuster/Pocket Books

Novels designed as sequels to classic, memorable episodes are often a dicey affair. This is Tony Daniel's second foray into the genre, after his 2013 tome "Devil's Bargain" met with mixed reviews. "Savage Trade" is written, in part, as a sequel to the crazy, good-versus-evil Excalbian plot featured in original series episode "The Savage Curtain" (Season Three, Episode 22 – aka "the one with Abraham Lincoln on the *Enterprise*!")

When Kirk takes the *Enterprise* to investigate an unresponsive science station at the edge of the Alpha Quadrant, he finds himself in the middle of a galactic mystery. Following a trail into the nearby Vara nebula, the crew discover that the science station's personnel have been abducted by a group of

pirates who previously captured slaves for the long-extinct Hradrian Empire, which once rivaled the Federation in size. To further complicate matters, a collection of eccentric Excalbians (led by a recreation of George Washington), are among the Starfleet scientists. Kirk and crew are immediately suspicious.

Sadly, "Savage Trade" switches gears so many times that the reader is left bewildered, and wondering what on Earth the book is trying to say. The reappearance of the Excalbians does little to thrill – swathes of the book are dedicated to tedious scenes featuring "George Washington" and "Horatio Nelson" – and intriguing ideas with great potential are given plenty of exposition and then dropped without warning. The entire novel risks being thrown out of the airlock when the last



50 pages introduce a completely unrelated plot, stretching credulity beyond the breaking point of this reviewer. Savage indeed.

Adam Walker





## STAR TREK/PLANET OF THE APES “THE PRIMATE DIRECTIVE”

By Scott Tipton & David Tipton,  
Art by Rachael Stott & Charlie Kirchoff  
■ IDW Comics/Boom! Studios

**B**ack in the days before streaming media, before Blu-ray discs or DVDs, before even those chunks of black plastic and flimsy tape known as VHS, TV was the only place a young geek might get to see classic sci-fi films made before you were even conceived. Okay, so the original *Planet of the Apes* came out just a year before I was born, and I'd seen the TV series on Saturday mornings (the one starring *Starsky and Hutch*, or was it the *Dukes of Hazzard*? The blond guy and the dark-curly-haired guy? You know who I mean), but by about 8 or 9-years-old, I'd still never seen the real thing. I had no idea.

“You should watch this,” my Dad told me, a mischievous glint in his eye that foretold of

his glee at my reaction to That Final Scene.

You can therefore imagine my excitement as, once again, *Star Trek* comics crosses paths with another of my other all-time favorites – and it *almost* works.

“The Primate Directive” is structured like any classic Kirk-era *Trek* episode – there's a mysterious planet, a strange civilization, we beam back and forth to the *Enterprise* several times, and there's a rogue element (Chuck Heston's astronaut, Taylor) with whom Kirk can a) have a philosophical discussion, and b) dropkick. It's fun, and Scott and David Tipton certainly know how to write *Star Trek*, but the *Apes* angle doesn't quite ring true – and that largely stems from the central premise that





informs the delightful pun of the title: Does the Prime Directive (let alone the Organian Peace Treaty) apply in an alternate timeline?

For the writers, it plainly does, as they make every effort to ensure Kirk and his pals barely interact with any apes beyond Cornelius and Zira, for fear of screwing up another franchise's continuity. Thusly, this is less of a cross-over than a "ships-that-pass-in-the-night-over" (new phrase, copyright me!), leaving Taylor to ride off with Nova into the Forbidden Zone, nihilistic destiny ensured, while adding some cheeky chimp-related ret-con, resolving a plot point from *Escape from the Planet of the Apes* that has always annoyed me.

Rachael Stott's inks capture the *Enterprise* crew with precision, and the apes look terrific, plus there's a great collection of cover art by various artists, but comedian Dana Gould's fun and informative series of essays is a real standout in this compilation, proving it doesn't matter which sci-fi franchise you favor, every fan feels the same way – and you can obsess about more than one! Christopher Cooper



## STAR TREK: THE NEXT GENERATION "ARMAGEDDON'S ARROW"

By Dayton Ward ■ Simon & Schuster/Pocket Books

Adding readers of *Star Trek* literature have often faced difficulty beaming aboard the 24th Century line of novels, thanks to their complex, serialized nature. Thankfully, "Armageddon's Arrow" sets itself apart from the cross-novel storylines explored in the multi-part tales of the last few years. You're pretty safe picking this one up and enjoying it as a good old-fashioned stand-alone "new worlds and new civilizations" mission of exploration – making this a great place to dive into the "relaunch" novels if you've been out of the loop for a while.

The *Enterprise* is dispatched to explore the mysterious Odyssean Pass, a region of space only ever charted by unmanned probes. Captain Picard and the crew come across a "sleeper ship," whose two-man crew are locked in suspended animation. But this is no ordinary sleeper ship, and Picard must confront the realization that he's actually dealing with an advanced weapon, sent back in time from the future to intervene in a vicious interplanetary war.

Watch out for the reappearance of Ensign Taurik, the Vulcan engineer seen in *Next Generation* episode "Lower Decks". He takes center stage, in a rather surprising plot twist that leaves the door firmly open for a follow-up tale further down the road.

This is *Next Generation* fare at its best, and Ward must be praised for crafting a book



so full of twists and turns that it will keep you telling yourself "just one more chapter" until the very end. His portrayal of both the *Enterprise* crew and the aliens is virtually flawless; when coupled with the skilful representation of crew relationships, and *Star Trek's* fondness for scientific inquiry, the reader is left with a very real feeling that this could easily have served as a plot for *The Next Generation's* TV incarnation.

Adam Walker



Watch out for the reappearance of Vulcan engineer, Ensign Taurik



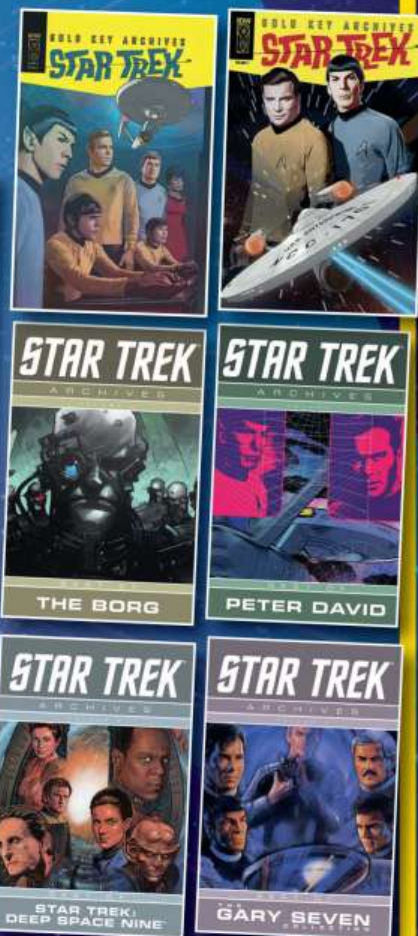
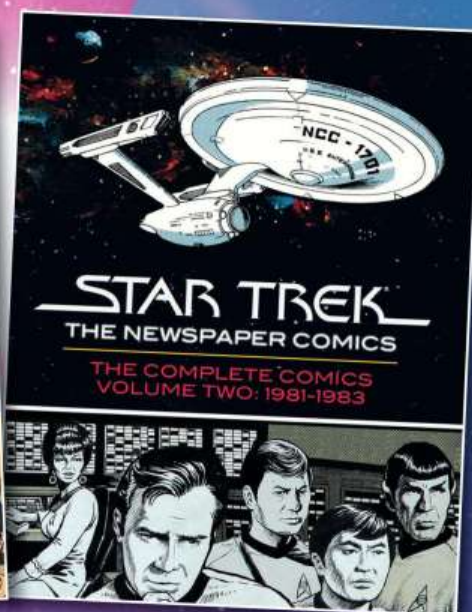
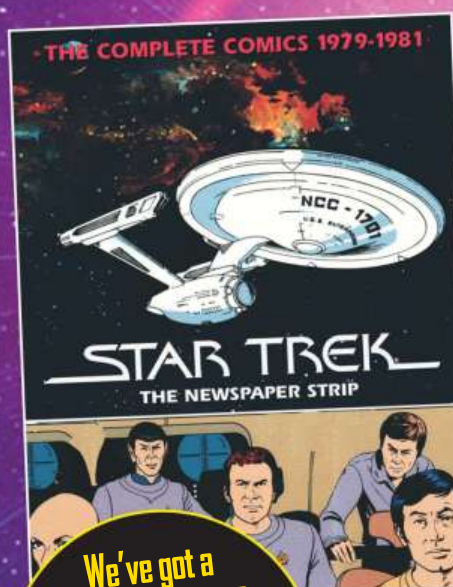
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What did Data hope to learn from holodeck comedian Mr. Comic, in *Next Generation* episode "The Outrageous Okona"?

- A) "WHAT IS 'FUNNY'?"
- B) "WHAT IS... COMIC... TIMING?"
- C) "WHY DID THE CHICKEN CROSS THE ROAD?"

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## THE WEDDING PLANNER

In *The Next Generation* episode "Sarek," Picard mentioned that he had met Ambassador Sarek many years before, at his son's wedding. Which son was he talking about? It couldn't have been Spock or Sybok. Did Sarek have another son we never knew about?

JIM MALONE,  
VIA EMAIL

It's possible Sarek had another lad, but none has ever been mentioned in hard or soft canon. The truth is that, even by the third season, the writers on *The Next Generation* remained under strict orders to avoid references to the original series. Featuring Sarek in that episode at all was already a huge bridge between "generations," at a time when the original cast was still very much in the business of making movies.

Writer/Producer Ira Steven Behr told me years ago – and repeated on the remastered *TNG* documentaries – about the writing staff's struggle to reference Spock by name, rather than the vague "Sarek's son" they ended up with.

Lieutenant Picard's attendance at the wedding pins the date of the ceremony to somewhere between his Starfleet graduation in 2327, and his promotion to lieutenant commander in 2333, when he assumed command of the *Stargazer*. What's more, in their novel *Vulcan's Heart*, Josepha Sherman and Susan Schwartz posited that not only was it Spock's wedding that Picard attended, but that the Vulcan's bride was Saavik!



## DOUBLE VISION

Did *The Next Generation* represent Gene Roddenberry's true vision for the original *Star Trek*, or had his vision changed by the 1980s?

BRUCE GIBSON,  
Atlanta, GA

While the strictures of 1960s TV censorship (and network business practices) left Gene feeling hemmed in at times, he was able to achieve much of the storytelling he wanted to during the original show's run. The proof is very much in the pudding: 50 years later, those stories, characters, and their morality memes are still grabbing new viewers.



But like almost everything in our lives, we change as we get older. For Gene, his "true" ambitions were one thing in his mid-40s (when making the original series), and quite another when, in his mid-60s, he had a second crack at



creating a *Star Trek* television series – that's not to mention the gear-change in the potential of TV drama in the 60s versus that of the 80s.

*The Next Generation* gave Gene even freer rein in his storytelling (all that bare Edo skin in "Justice," and the reverse-gender roles of "Angel One," for starters), along with increased potential of more sophisticated visual/practical effects, and the stability of longer-range budgeting via syndicated distribution. But you only have to go so far as his captains to see how the point-of-view of the younger and the older creator manifested at very different times in his life – and in the cast format styles of TV drama.

Don't forget, *TNG* was also a vindication of sorts for Gene and his original *Trek* gang. "It was a hard time for me," he told one interviewer. "I was perceived as the guy who had made the show that was an expensive flop, and I couldn't get work. Thank God college kids discovered the show, because I made enough money lecturing to pay the mortgage."

A decade later, what many forget today is that the Great Bird initially turned down the first request to redo *Trek* early in 1986: "I said absolutely not, no way. The first show took too much out of me. I didn't see my family for two years. It was only when the Paramount people agreed with me and said a sequel was probably impossible anyway, that my interest was piqued!"

If some of that seems like humorous hyperbole, Gene did insist early on that the "new" show would not lean on the touchstones of the original. "I don't think we need a retread crew, with people playing the same kinds of roles," he was quoted as saying during the development of *The Next Generation*. "I'm not at all sure we'll have a retread Vulcan. I would hate



*TNG* tackles gender politics, in "Angel One"

to think our imagination is so slender that there aren't other possibilities to think about." And later: "To get the kind of energy and enthusiasm we needed, you have to have new characters and a new series."

### BORG BASHING

How is it that each time the *Enterprise* encountered the Borg, they barely survived, yet *Voyager* always survived?

**AARON BILLARD,**  
Moncton, New Brunswick

That depends on the relative difference you make between "barely" and "always." Either way, the key word here is "survived!" Both ships got through assorted Borg-bashings to fight another day – not least because next week's episode was already listed in *TV Guide*. Regardless of the needs of episodic TV, let's break down both cases. The Picard *Enterprises* had three major Borg encounters – the Federation's official first contact (Gee, thanks Q!), in "Q Who", then the battle at Wolf 359 ("The Best of Both Worlds"), and finally the temporal attack on Earth that drove the plot

of *First Contact*. *Voyager*, on the other hand, was fated to cross Borg space while heading home through the Delta Quadrant; not including "Unity," I count three major, in-your-face Borg incidents – and that makes both crews evens in the survival stakes.

Looking at it another way, *Voyager* had the advantage of intel gleaned and shared fleetwide by the *Enterprise-D*, following its two Borg encounters prior to Janeway's excursion to the Delta Quadrant (*Voyager* missed out on the *First Contact* attack, of course). Most of all, though, there's one clear reason why *Voyager* both attracted and survived its Borg threats: liberated drone Annika Hansen – Nuff said!

## DATA CORE

### LARRY NEMECEK

Coming from a background in news and theatre, Larry Nemecek now creates his TREKLAND blog and videos, alongside archives at [larrynemecek.com](http://larrynemecek.com), sporting his longtime career as *Star Trek* author, editor, studio consultant, interviewer, speaker, archivist and even film site tour leader. Producer of documentary *The Con of Wrath*, and his *Trekland: On Speaker* remastered interview archives, Nemecek's "*Star Trek: Stellar Cartography*" book and maps set is available now from 47North/Amazon.



Red shirt or not, expendable extras rarely make it through a Borg encounter



# CANON FODDER

Roddenberry's idyllic future vision was one of equality and opportunity for all, right? Or was it? Let's look at an issue that confounds – and even angers – a lot of post-1960s *Trek* fans: Where were the female Starfleet captains in Kirk's gold-shirted era, the 2260s...?

Remember Janice Lester's infamous line in *Star Trek's* series finale, "Turnabout Intruder"? A vengeful ex-flame of Kirk's, Lester is driven to murderous extremes through her smoldering rage that "your world of starship captains doesn't admit women." Even by Season Three (and ignoring Number One, the character glimpsed in "The Menagerie," played by Majel Barrett), *Star Trek* hadn't seen a woman come close to the captain's chair. So, does Lester's assertion hold water, or is there evidence to prove *Star Trek* wasn't as leaden in its attitude to women as those early Starfleet uniforms might suggest?

It's worth remembering that every iteration of *Star Trek* has been caught, in effect, between two realities: the "in-universe" storytelling canon, and the reality of the times in which episodes were made. By the 90s, it was only right and natural for Kate Mulgrew's Janeway to command *Voyager*, but 60s TV was not as progressive. Gene Roddenberry famously protested when the network told him viewers wouldn't identify with his female second-in-command (although memos suggest that it was the casting of Barrett – Roddenberry's then-mistress – that NBC really had a problem with).

But the world was changing, albeit slowly, and by 1969 Lester's line seemed anachronistic. The increasingly empowered feminist movement of the 1970s would soon render it laughable as a

depiction of the far future, though we have a long way to go yet – the recent "Gamergate" furore, and overblown responses in some quarters to the new, all-female "Ghostbusters," are a sad reminder of that.

Stepping back into our fictional reality, it's canon that Number One was Pike's first officer in the 2250s, even if his discomfort zone with "women on the bridge" is an uncomfortable reminder of real-world attitudes. We can also attest that, while rank insignias on the era's uniforms are vague, the highest-ranking female officer seen during the original series (based on her sleeve braid, as seen in "Return to Tomorrow") was a lieutenant commander – astrobiologist, Dr. Anne Mulhall. Women were clearly on the command career path, whatever Janice Lester's experience.

It's not until *Star Trek IV*, set roughly 16 or so "canon years" after "Turnabout," that we glimpse our first female captain, in Madge Sinclair's commander of the *U.S.S. Saratoga*. That captain was a mature presence on her bridge, and she – like other women of high rank, whether in command track or not – were hardly johnny-come-latelies to the center seat: it had to have been a viable career option for them to pursue for at least a few years, and certainly within reach of the "Turnabout" era.

Add to that another, huge fact, made canon thanks to prequel series *Star Trek: Enterprise*: Following Jonathan Archer, the second captain of an *NX*/warp-5 cruiser in Earth's pre-Federation Starfleet was a woman, named Erika Hernandez (portrayed by Ada Maris, see main picture).

So did equality get thrown out the window with the formation of the United Federation of Planets a few years later? I don't think so.

Given the evidence, what seems more likely is that Janice's opinions on the matter were fuelled by her psychosis and paranoia, and her personal statement about women in command applied only to her – not to the many capable women of her generation destined for the big chair.



Janice Lester loses it



Lt. Commander Anne Mulhall





# CAPTIONS LOGGED

Archive images, lost and found...

**T**hat's Number One, displaying the Big Guns, on *The Next Generation* set – awaiting the call to action, as shooting begins on pilot episode, "Encounter at Farpoint."

This was June, 1987 – early in the 20-day shoot – and that's the "Bandi mall" on Stage 16, a set and space that would later be redressed to become Q's courtroom.

Capturing cast and crew in "hurry up and wait" mode, *Trek* luminaries in this candid shot include (from left to right) script supervisor Cosmo Genovese, costume designer and original series veteran Bill Theiss, Jonathan "Guns" Frakes, LeVar "Geordi La Forge" Burton, and make-up designer Michael Westmore. Look hard enough and you might even spot Denise "Tasha Yar" Crosby, lurking in the background.

Is Commander Riker in defense mode, or showing off for yet another offscreen *imzhadi*? You tell us!

## LAST TIME, IN CAPTIONS LOGGED...

Caption Logged by Brett Bailey, via email



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They're the Worst Crew in StarFleet!



Ensign Bunsen



Dr. Ann Dorian



Capt. Clinch



Lt. Bucket

# STARSHIP TREKKERS



Mr. Woof

## "Turandot-Intruder"

### ENSIGN'S LOG:

The captain hasn't been himself since he beamed back to the ship from shore leave on Camel II. Maybe it's something to do with Janet Listless, the woman who beamed aboard with him...

So, who do you think she is?

I don't know, but they're making a lot of *weird noises* in there...

CAPTAIN'S QUARTERS

HA WEEEEE  
WAAAAA

### SUDDENLY...

Are you *spying* on me?

Get away, or I'll put you on a charge of mutiny!

He's losing it.

It has to be that woman!

Gone space crazy!

I'll talk to him. He trusts me.

### BUT...

Infamy! Infamy! You've all got it in for me!

I'll stop her, before she takes over the rest of us! GRRRR!

Oh my...!

Leave Miss Listless alone!

But she's a salt-sucking alien monster who's controlling your mind!

No, she's my *opera coach*!

I always dreamed of singing my arias off. Thanks to "*Starfleet's Got Talent*" and Janet I can finally live my dream!

### BUT WHEN OUR HEROES BEAM DOWN...

MALE AUDITIONS:  
1000HRS-1200HRS

We're too late! This afternoon's auditions are *women-only*!

Wait a minute. I've got an idea...

HISTORICAL COSTUMES DEPT.

### AND...

It's not over 'til the fat "*lady*" sings.

Now that's what I really, *really* want! You're in!

NEXT TIME: CHARLIE XXX!



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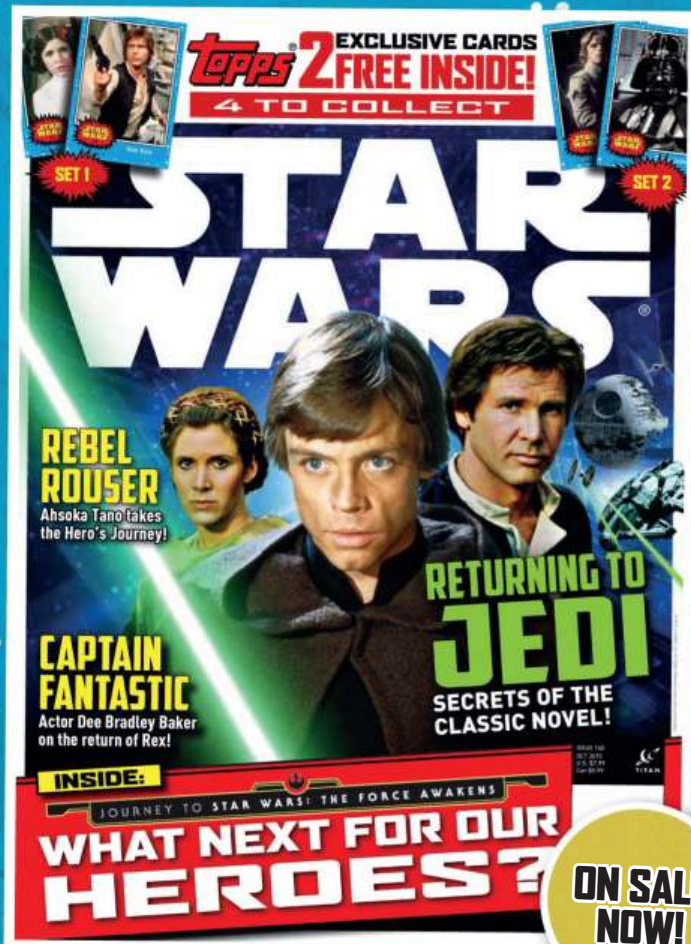
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